

TRADE CATALOGUE

WINSOR & NEWTON

LIMITED.



MANUFACTURING ARTISTS' COLOURMEN

LONDON

1900.



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MELBOURNE, AUSTRALIA



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“ — *Mutum est pictura poema.*”

HORACE.  
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1851.

CLASS II. CHEMISTRY No. 28.

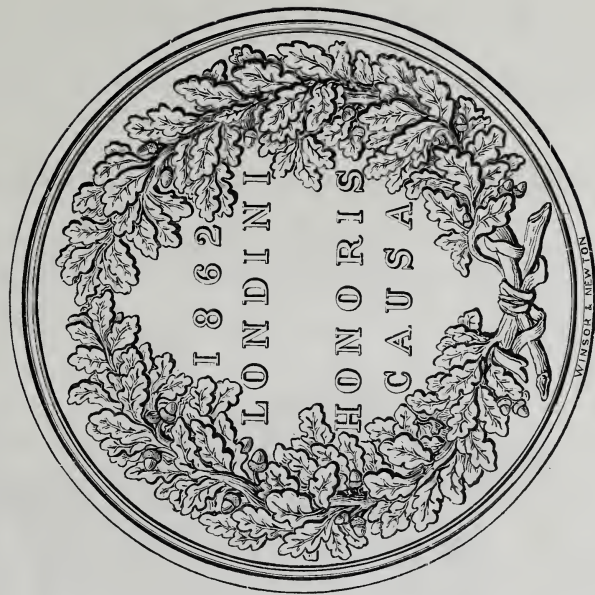


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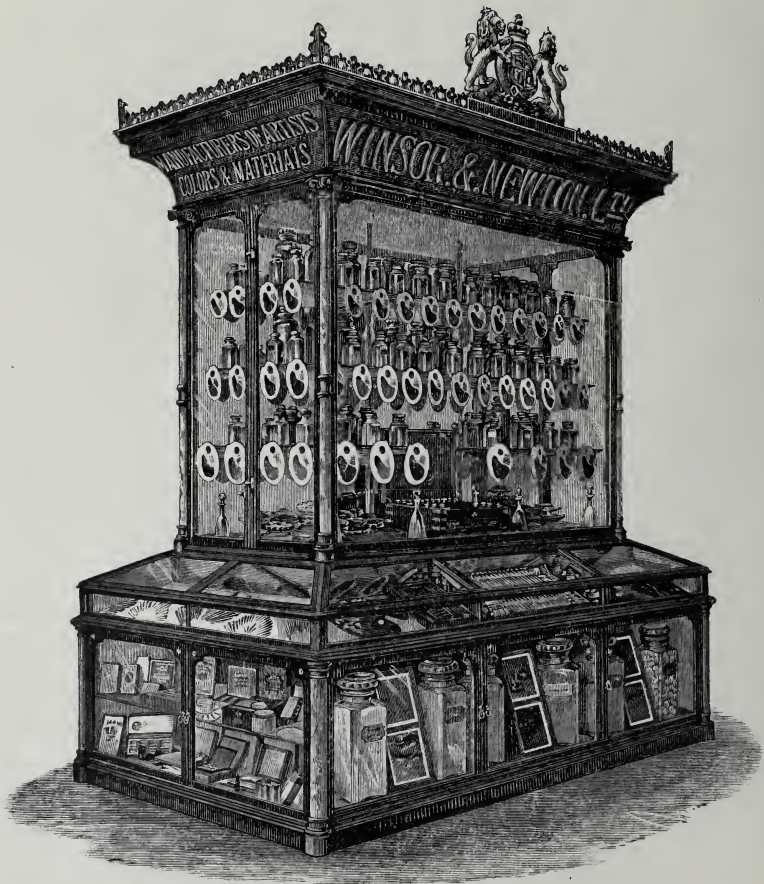
Exhibited by WINSOR AND NEWTON, Limited,

AT

THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO, 1893,

AND

THE INTERNATIONAL EXHIBITION, ANTWERP, 1894.



CHICAGO - - - - - THREE HIGHEST AWARDS.
ANTWERP - - DIPLOMA OF HONOUR and GOLD MEDAL.

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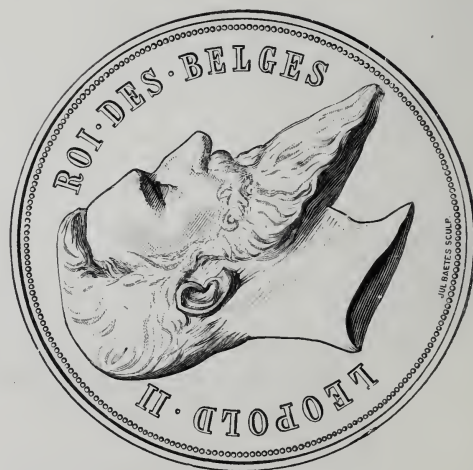
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DIPLOMA OF HONOUR AND GOLD MEDAL.





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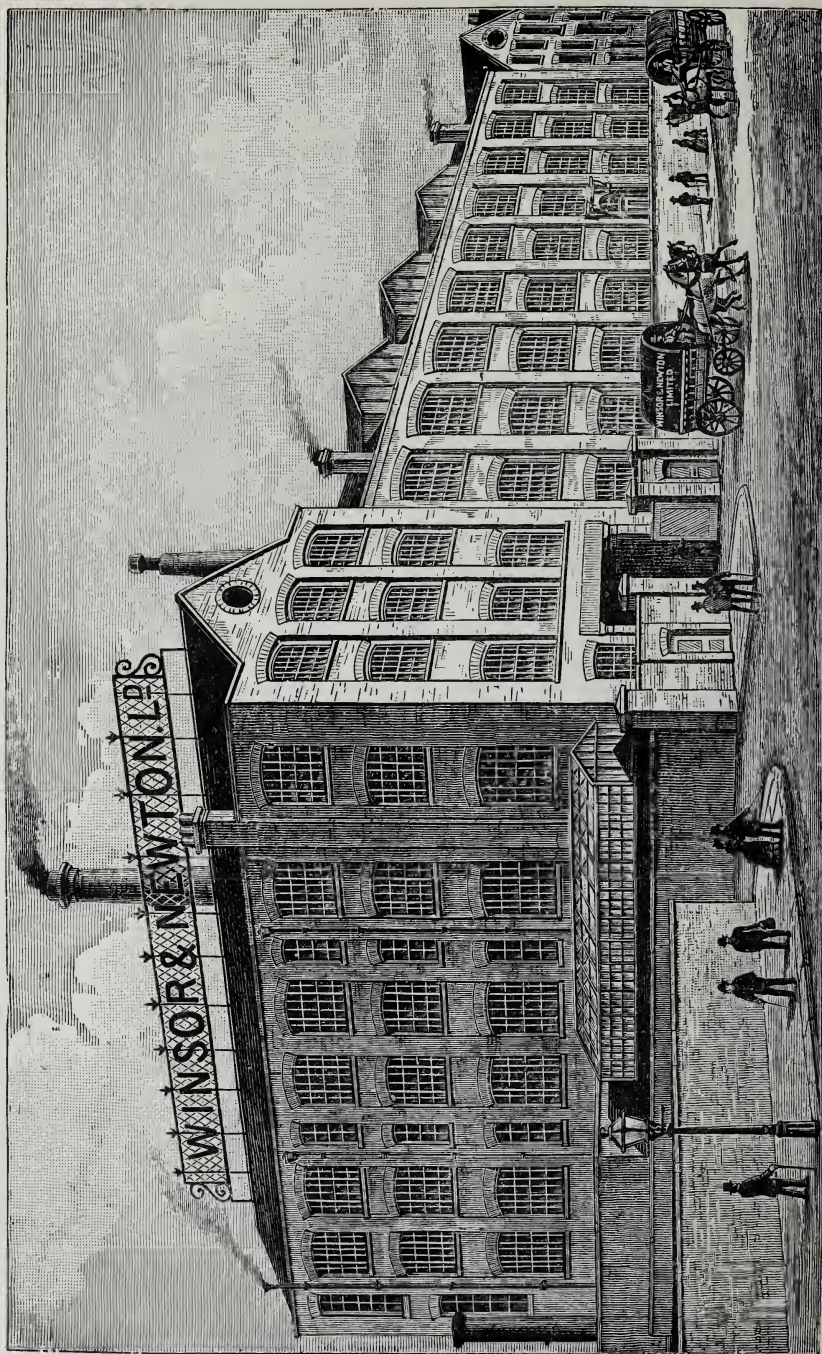
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MANUFACTORY—NORTH LONDON COLOUR WORKS, KENTISH TOWN, LONDON, N. W.

WINSOR AND NEWTON'S ARTISTS' COLOURS.

IN the year 1832, when WINSOR & NEWTON first established themselves as Artists' Colourmen, the condition of the Artist, viewed from the more material aspects of his profession, was far from satisfactory. His choicest efforts, both in Oil and Water Colour, were often, in so far as they depended on the maintenance of a scheme of colour, doomed to a mere transitory existence; and instances were constantly being cited of the irretrievable ruin which had, in this respect, overtaken some celebrated picture. The cause of this state of things was happily not far to seek. Many substances were, at that time, employed as pigments, which from their essential fugacity should find no place on the palette of the Artist; and many others—really permanent in themselves—were rendered more or less fugitive for want of proper purification, or by being unskillfully prepared.

Then, again, there were many bad gaps in the palette of the day:—colours were needed, for lack of which the Artist was fettered in the expression of his ideas. There are, doubtless, many reasons which should induce a painter to “curb the liberal hand,” as Raphael is reported to have done; but among these reasons absence of the proper colours cannot be held to constitute a legitimate item. Here, once more, was an opening for inventive enterprise.

The task, then, which WINSOR & NEWTON, in 1832, set themselves to accomplish, is not difficult to gather. Firstly, they endeavoured, by the introduction of more permanent substitutes, to weed out many of the old colours. Secondly, by improved methods of preparation to enhance the brilliancy and permanence of the really good colours of the day. And, finally, by earnest research to invent such new colours as were then in urgent request.

From the outset WINSOR & NEWTON recognised that the era of *Chemistry* had arrived, and that it behoved them to abandon all old rule-of-thumb processes in favour of the more accurate and rigid methods of modern science. Following this principle, they had in 1844 progressed so rapidly as to be able to erect that perfectly-appointed Chemical Manufactory which was to form the nucleus of the present large structure, known as the *North London Colour Works*:—a fabric gradually built up in perfect adaptation to their particular requirements, and replete with every appliance for the manufacture and testing of colours that ingenuity can devise.

It is to this correct method of starting as *actual manufacturers of their own colours* that WINSOR & NEWTON, LIMITED, consider they owe the unprecedented success that has attended, and still attends, their venture. In laying stress on this point, they do not, of course, wish to assert that all the colours they sell are of their own

production. There are, for instance, certain colours, such as *Artificial Ultramarine*, *White Lead*, *Zinc White*, etc., which form, in respect of their manufacture, industries in themselves, and which are made much more effectively, in the large Continental factories specially devoted to their production, than WINSOR & NEWTON, LIMITED, could ever hope to manufacture them. But the fact still remains true that WINSOR & NEWTON, LIMITED, occupy an exceptional position among Artists' Colourmen in being not only *grinders and preparers of colours*; but *essentially colour manufacturers*.

It may be contended by those houses who make a practice of buying their pigments that there are other colour makers quite as good as WINSOR & NEWTON, LIMITED, and that their own wares do not therefore necessarily suffer when placed in comparison. This, as a general proposition, and exclusive of certain specialities for which they are renowned, WINSOR & NEWTON, LIMITED, are ready to admit. But it is nevertheless true that in being their own makers they are in a better position to command the confidence of the Public. They are, in the first place, by knowing exactly what they are using, able to guarantee the permanence and uniformity of their products in a manner quite impossible to those houses who buy elsewhere; and they are able further by their own manufacturing experience to much more efficiently gauge and value those materials of which they are themselves obliged to be buyers.

Looking back through a period of sixty years at the popularity which has been won by their colours—from the earlier *Madders*, *Lakes*, *Carmines*, *Genuine Ultramarines*, *Lemon Yellows*, etc., down to the *Cadmiums*, *Aureolins*, *Aurora Yellow*, *Alizarin Lakes*, etc., of the present day—WINSOR & NEWTON, LIMITED, think it will be conceded that they have much reason to be proud of the measure of success which has been achieved in pursuance of those sound principles which were kept in view by the original founders. The Exhibition of 1851 first set the seal of public recognition on the efforts of the firm in the directions which have been indicated; and when in 1862 the Jurors of that Exhibition accompanied the bestowal of their medal by a specially awarded tribute* to the manufactures of WINSOR & NEWTON, and to the motives which actuated them, it was felt that the firm had at once stepped into that unique position which it has ever since been its good fortune to occupy. These awards find their counterparts to-day in those which have been recently conferred—ANTWERP in the Old World and CHICAGO in the new bearing accordant testimony that WINSOR & NEWTON, LIMITED, are still, as they were half a century ago, in the forefront of the times.

* “For a magnificent display of Artists' Colours, and for their efforts to substitute permanent colours for the more fugitive pigments used by Artists.”

WINSOR AND NEWTON'S MODERN WATER COLOURS.

ATTENTION having already been drawn to the unenviable position of the Artist in the earlier part of the century, in respect of the materials he worked with, it will be readily recognised that the art of *Water Colour Painting* was necessarily, from the essentially delicate and fragile nature of its products, an especial sufferer. It has indeed been said that the facts, as to cause and effect, would be almost incredible to Artists of the present day, who are so admirably equipped in everything relating to the technical part of their work. When, however, one's intellect has been brought to grasp the notion that, at this time, the use of such materials as *Spanish Licorice*, *Dutch Pink*, *Rose Pink*, *Red Lead*, *Orpiment*, *Verditer*, *Green Bice*, *White Lead*, and even washes of *Tobacco Juice*, is well authenticated, there will be no longer any real amazement at the rapidity with which changes are said to have occurred.

It was, therefore, only natural that WINSOR & NEWTON, in view of the deplorable condition of an art so exquisite, and so characteristically English, devoted from the first especial attention to its requirements. The introduction by them in 1834 of CHINESE WHITE, a permanent substitute for White Lead in Water Colour Painting, marks an epoch in the history of Water Colours. This invention, stamped with the approval of the illustrious FARADAY, was the first great success which attended them in their endeavours to raise the standard of permanence in this department of art.

These efforts they have since continued with unremitting perseverance; and of WINSOR & NEWTON'S WATER COLOURS in the present day it may be stated that the application of sound chemical knowledge, the most perfectly devised machinery, and the experience of 60 years, combine to make them, from whatever standpoint they may be viewed—whether of beauty of colour, excellence of working, or durability—the most perfect of their kind.

WINSOR AND NEWTON'S
PREPARED WATER COLOURS,
IN
Whole and Half Cakes.



SIZE OF WHOLE CAKES.



SIZE OF HALF CAKES.

Retail.				Trade.	
WHOLE CAKES.	HALF CAKES.			WHOLE CAKES.	HALF CAKES.
Each.	Each.			Per doz.	Per doz.
s. d.	s. d.			s. d.	s. d.
		Antwerp Blue		Indigo	
		Bistre		Italian Pink	
		Blue Black		Ivory Black	
		British Ink		Kings' Yellow	
		Bronze		Lamp Black	
		Brown Ochre		Light Red	
		Brown Pink		Naples Yellow	
		Burnt Sienna		Neutral Tint	
		Burnt Umber		New Blue	
		Charcoal Gray		Olive Green	
		Chinese White		Payne's Gray	
1 0	0 6	Chrome Lemon		Permanent Blue	6 0 3 6
		Chrome Yellow		Prussian Blue	
		Chrome Deep		Prussian Green	
		Chrome Orange		Raw Sienna	
		Cologne Earth		Raw Umber	
		Constant White		Roman Ochre	
		Dragons' Blood		Sap Green	
		Emerald Green		Terre Verte	
		Flake White		Vandyke Brown	
		Gamboge		Venetian Red	
		Hooker's Green, No. 1		Vermilion	
		Hooker's Green No. 2		Yellow Lake	
		Indian Red		Yellow Ochre	

WINSOR AND NEWTON'S PREPARED WATER COLOURS, IN

Retail.		Whole and Half Cakes		Trade.	
WHOLE CAKES.	HALF CAKES.	(Continued).		WHOLE CAKES.	HALF CAKES.
Each.	Each.			Per doz.	Per doz.
s. d.	s. d.			s. d.	s. d.
		Alizarin Crimson	Leitch's Blue (Cyanine Blue)		
		Alizarin Green	Mars Yellow		
		Alizarin Orange	Neutral Orange		
		Alizarin Scarlet	Orange Vermilion		
1 6	0 9	Alizarin Yellow	Purple Lake	12 0	6 0
		Black Lead	Roman Sepia		
		Brown Madder	Rubens' Madder		
		Carmine Lake	Scarlet Lake		
		Cerulean Blue	Scarlet Vermilion		
		Crimson Lake	Sepia		
		Indian Yellow	Warm Sepia		
		Cadmium Yellow, Pale	Lemon Yellow		
		Cadmium Yellow	Mars Orange		
2 0	1 0	Cadmium Orange	Oxide of Chromium	16 0	8 0
		Cobalt Blue	Permanent Mauve		
		Cobalt Green	Permanent Violet		
		French Blue (French Ultramarine)	Pure Scarlet		
		Indian Purple	Violet Carmine		
		Intense Blue	Viridian (Veronese Green)		
		Aureolin	Pink Madder		
		Aurora Yellow	Primrose Aureolin		
		Burnt Carmine	Purple Madder		
3 0	1 6	Carmine	Rose Dorée	24 0	12 0
		Field's Orange } Vermilion }	Rose Madder		
		Gallstone	Scarlet Madder		
		Madder Carmine	Yellow Carmine *		
		Madder Lake			
		* This colour is sometimes sold under the name of Yellow Madder.			
5 0	2 6	Smalt	Ultramarine Ash	36 0	18 0
Retail.				Trade.	
Each.				Each.	
s. d.				s. d.	
21 0		Genuine Ultramarine, Whole Cakes	.. ..	14 0	
10 6		Ditto, Half Cakes	.. ..	7 0	
5 6		Ditto, Quarter Cakes	.. ..	3 6	

POLISHED MAHOGANY BOXES, Fitted with Whole Cake Water Colours.

“SLIDING LID” BOXES.

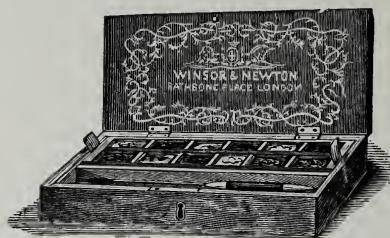


Retail.
Each.
£ s. d.

Trade.
Each.
£ s. d.

0 6 0	Box, containing 6 WHOLE Cake Colours, with Brushes ..	0 4 0
0 12 0	” ” 12 ” ” ” ..	0 8 0
0 18 0	” ” 13 ” ” ” ..	0 12 0
1 4 0	” ” 24 ” ” ” ..	0 16 0

“LOCK” BOXES.



0 15 0	Box, containing 12 WHOLE Cake Colours, with Brushes and other fittings	0 10 0
1 1 0	” ” 18 ” ” ” ..	0 14 0
1 10 0	” ” 24 ” ” ” ..	1 0 0

“LOCK AND DRAWER” BOXES.



0 18 0	Box, containing 12 WHOLE Cake Colours, with Brushes and other fittings	0 12 0
1 5 0	” ” 18 ” ” ” ..	0 16 8
1 15 0	” ” 24 ” ” ” ..	1 3 4

POLISHED MAHOGANY BOXES,

Fitted with Whole Cake Water Colours

(Continued).

"COMPLETE"

BOXES.



Retail.

Each.

£ s. d.

1 1 0

1 11 6

2 2 0

Box, containing 12 WHOLE Cake Colours, with Brushes
and other fittings

" 18 " " " "

" 24 " " " "

Trade.

Each.

£ s. d.

0 14 0

1 1 0

1 8 0

"CADDY LID" BOXES.

Box, containing 12 WHOLE Cake Colours, with Brushes
and superior fittings

1 11 6

2 2 0

3 3 0

" 18 " " " "

" 24 " " " "

1 1 0

1 8 0

2 2 0

POLISHED SPANISH MAHOGANY BOXES,

FITTED WITH

Whole Cake Water Colours.

SUPERIOR "CADDY LID" BOXES.



Retail.
Each.
£ s. d.

Box, containing 12 WHOLE Cake Colours, with Sable

2 12 6

Brushes and superior fittings

3 3 0

,, ,, 18 ,, ,, ,,

4 14 6

,, ,, 24 ,, ,, ,,

Trade.
Each.
£ s. d.

1 15 0

2 2 0

3 3 0

HANDSOME "CADDY LID" BOXES.

Box, containing 12 WHOLE Cake Colours, with Sable

3 13 6

Brushes and high-class fittings

2 9 0

4 14 6

,, ,, 18 ,, ,, ,,

3 3 0

6 6 0

,, ,, 24 ,, ,, ,,

4 4 0

9 9 0

,, ,, 36 ,, ,, ,,

6 6 0

EXTRA HANDSOME "CADDY LID" Boxes, fitted in the best manner.

12 Cake, £3 3s. ; 18 Cake, £3 17s. ; 24 Cake, £5 12s. ; 36 Cake,
£8 8s. ; and 50 Cake, £14. Trade Prices.

Fitted with Half Cake Water Colours.

Retail.								Trade.			
Each.			“ SLIDING LID ” BOXES.				Each.				
£	s.	d.					£	s.	d.		
0	4	0	Box, containing 6 HALF Cake Colours, with Brushes ..				0	2	8		
0	6	6	“	12	“	“	“	0	4	4	
0	9	6	“	18	“	“	“	0	6	4	
0	12	6	“	24	“	“	“	0	8	4	

Box, containing 12 HALF Cake Colours, with Brushes
and other fittings

0 9 0	and other fittings	..	..	..	..	..	0 6 0
0 12 0	„ 18 „	..	..	..	..	..	0 8 0
0 18 0	„ 24 „	..	..	..	..	..	0 12 0

Box, containing 12 HALF Cake Colours, with Brushes
and other fittings

0 12 0	and other fittings	..	..	..	..	..	0 8 0
0 15 0	„ 18	„	„	„	„	„	0 10 0
1 1 0	„ 24	„	„	„	„	„	0 14 0

Box, containing 12 HALF Cake Colours, with Brushes
and other fittings

0 14 0	and other fittings	..	..	..	..	..	0 9 4
0 18 0	„ 18	„	„	„	„	„	0 12 0
1 5 0	„ 24	„	„	„	„	„	0 16 8

Box, containing 12 HALF Cake Colours, with Brushes
and superior fittings

1	0	0	and superior fittings	..	..	..	..	0	13	4
1	5	0	„	18	„	„	„	0	16	8
1	11	6	„	24	„	„	„	1	1	0

THE "ARTHUR HEAD" MINIATURE PAINTER'S BOX.

DESIGNED AND ARRANGED BY ARTHUR HEAD, Esq.



The Box is of Polished Mahogany, and the arrangement will, it is believed, meet all the requirements of Miniature Painters—Professional or Amateur. The illustration shows the box open and ready for use, except that, in practice, the upper part of the lid folds back to form a strut support for the lower part. The dotted lines indicate a white wood Panel-Desk, sloping at a convenient angle, upon which the Miniature is placed whilst in use. Ivories of any size are firmly retained in the requisite position on the desk by means of two bars, adjustable by the spring screws attached to them. When not in use the desk slides into grooves in the lid, retaining the folding portion in an upright position and at the same time preserving the unfinished Miniature from damage by contact.

Hinged to the body of the box—and when closed covering the contents—are two white enamelled Palettes.

The Fitted Box Contains—Twenty Half-Cake Colours, including Aureolin, Cadmium Yellow, Purple and Rose Madder, Cobalt, and French Blue; Bottles of Chinese White and Gum Water; Red Sable Brushes in Albata Ferrules; Brown Sable Brushes in Quills; Lining Needle and Holder; a "Nonpareil" Drawing Pencil; Sponge; Rubber; Magnifying Glass; Water Bottle; and Three Ivories.

The whole arrangements will be found very complete and practical, whilst the compact size of the box—10½ inches square by 3 inches deep—renders it convenient for carrying to and from the studio.

Price, Fitted Complete £1 17s. 6d.

The Empty Box, including Panel-Desk and Palettes, 20/-.

WINSOR AND NEWTON'S HEXAGON CAKE WATER COLOURS



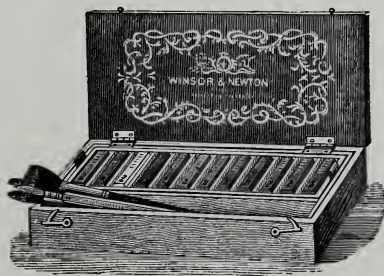
SIZE OF CAKES.

FOR USE IN DRAUGHTSMEN'S, ENGINEERS', AND RAILWAY OFFICES.

Retail. each. s. d.			Trade. Per dozen. s. d.
1 6	Burnt Sienna	Neutral Tint	
	Burnt Umber	Payne's Gray	
	Chrome Yellow	Prussian Blue	
	Emerald Green	Raw Sienna	
	Gamboge	Ultramarine	
	Hooker's Green	Vandyke Brown	12 0
	Indian Red	Venetian Red	
	Indigo	Vermilion	
	Intense Brown	Yellow Ochre	
	Lamp Black		
3 0	Crimson Lake	Scarlet Lake	
	Indian Yellow	Sepia	24 0
4 0		Cobalt	32 0
6 0		Carmin	48 0

POLISHED MAHOGANY BOXES,

Fitted with Hexagon Cake Water Colours.

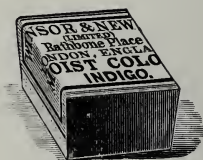


Retail. s. d.		Trade. s. d.
15 0	Box, containing 6 Hexagon Colours, Brushes, and Drawing Pencils	10 0
28 0	Box, containing 12 Hexagon Colours, Brushes, and other fittings	18 8

WINSOR AND NEWTON'S
MOIST WATER COLOURS,
 IN
Whole and Half Pans.



SIZE OF WHOLE PANS.



SIZE OF HALF PANS.

Retail.

WHOLE PANS. Each. s. d.	HALF PANS. Each. s. d.
----------------------------------	---------------------------------

1 0	0 6
-----	-----

Antwerp Blue ✓	Ivory Black ✓
Bistre ✓	Kings' Yellow ✓
Blue Black ✓	Lamp Black ✓
Brown Ochre ✓	Light Red ✓
Brown Pink ✓	Mauve ✓
Burnt Sienna ✓	Naples Yellow ✓
Burnt Umber ✓	Neutral Tint ✓
Charcoal Gray ✓	New Blue ✓
Chinese White ✓	Olive Green ✓
Chrome Lemon ✓	Payne's Gray ✓
Chrome Yellow ✓	Permanent Blue ✓
Chrome Deep ✓	Prussian Blue ✓
Chrome Orange ✓	Prussian Green ✓
Cologne Earth ✓	Raw Sienna ✓
Dragons' Blood ✓	Raw Umber ✓
Emerald Green ✓	Roman Ochre ✓
Flake White ✓	Sap Green ✓
Gamboge ✓	Terre Verte ✓
Hooker's Green, No. 1 ✓	Vandyke Brown ✓
Hooker's Green, No. 2 ✓	Venetian Red ✓
Indian Red ✓	Vermilion ✓
Indigo ✓	Yellow Lake ✓
Italian Pink ✓	Yellow Ochre ✓

Trade.

WHOLE PANS. Per doz. s. d.	HALF PANS. Per doz. s. d.
-------------------------------------	------------------------------------

6 0	3 6
-----	-----

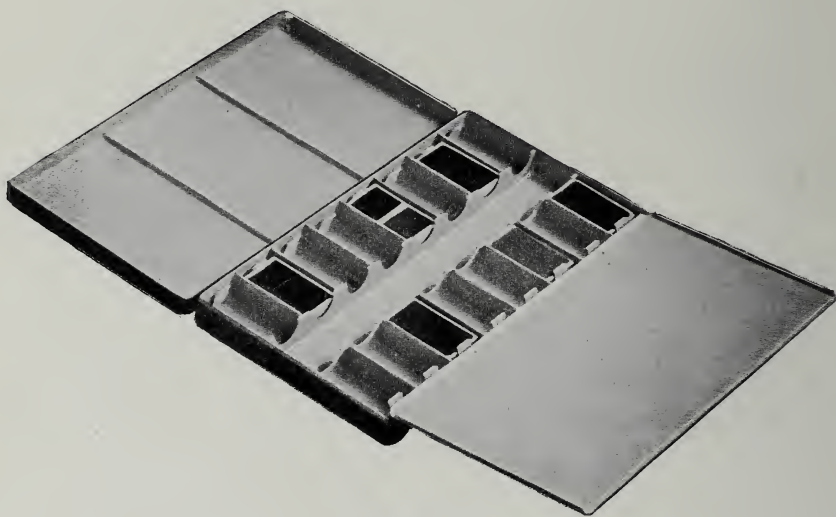
WINSOR AND NEWTON'S MOIST WATER COLOURS,

IN

Retail.		Whole and Half Pans		Trade.	
WHOLE PANS. Each. s. d.	HALF PANS. Each. s. d.	(Continued).		WHOLE PANS. Per doz. s. d.	HALF PANS. Per doz. s. d.
1 6	0 9	Alizarin Crimson	Mars Yellow	12 0	6 0
		Alizarin Green	Neutral Orange		
		Alizarin Orange	Orange Vermilion		
		Alizarin Scarlet	Purple Lake		
		Alizarin Yellow	Roman Sepia		
		Brown Madder	Rubens' Madder		
		Carmine Lake	Scarlet Lake		
		Cerulean Blue	Scarlet Vermilion		
		Crimson Lake	Sepia		
		Indian Yellow	Warm Sepia		
		Leitch's Blue			
		(Cyanine Blue)			
2 0	1 0	Cadmium Yellow, Pale	Mars Orange	16 0	8 0
		Cadmium Yellow	Oxide of Chromium		
		Cadmium Orange	Oxide of Chromium		
		Cobalt Blue	(Transparent)		
		Cobalt Green	Permanent Mauve		
		Emerald Oxide of Chromium	Permanent Violet		
		French Blue (French Ultramarine)	Pure Scarlet		
		Indian Purple	Ultramarine Ash—		
		Intense Blue	Gray		
		Lemon Yellow	Violet Carmine		
			Viridian (Veronese Green)		
3 0	1 6	Aureolin	Pink Madder	24 0	12 0
		Aurora Yellow	Primrose Aureolin		
		Burnt Carmine	Purple Madder		
		Carmine	Rose Dorée		
		Field's Orange Vermilion	Rose Madder		
		Gallstone	Scarlet Madder		
		Madder Carmine	Yellow Carmine*		
		Madder Lake			
5 0	2 6	Smalt	Ultramarine Ash—	36 0	18 0
			Blue		
—	5 0	Gold for illuminating (see page 135)		—	3 4

* This colour is, as already mentioned on page 3, sometimes sold as Yellow Madder.

WINSOR AND NEWTON'S
PATENT "SPRING" JAPANNED TIN BOXES,
FITTED WITH
Moist Water Colours, in China Pans.



The pans of Colour are fastened by the employment of a V-spring in each partition of the Box (which method was secured to Messrs. WINSOR & NEWTON Limited, under Letters Patent in Great Britain, the principal Kingdoms in Europe, and in the United States of America); they are thus held firmly, and the long-felt inconvenience of cementing the china pans *to the Box*, and of removing them when empty, is avoided.

The improvement is a valuable one to dealers no less than to Artists, as any colours in a box can be at once changed to suit the requirements of the customer, and the pans can be moved from one position to another at pleasure.

WINSOR AND NEWTON'S

PATENT "SPRING" JAPANNED TIN BOXES,

FITTED WITH

Moist Water Colours, in Whole Pans.

Retail. Each. s. d.			Trade. s. d.
3 Whole Pan Box, containing			
6	6	Chinese White, New Blue and Sepia	4 0
4 Whole Pan Box, containing			
8	3	Raw Sienna, Light Red, Cobalt and Vandyke Brown	5 0
6 Whole Pan Box, containing			
10	3	Gamboge, Raw Sienna, Light Red, Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Prussian Blue and Vandyke Brown	6 0
8 Whole Pan Box, containing			
13	6	Gamboge, Raw Sienna, Burnt Sienna, Light Red, Crimson Lake ($\frac{1}{2}$) Alizarin Crimson ($\frac{1}{2}$), Cobalt, Prussian Blue and Vandyke Brown	8 0
10 Whole Pan Box, containing			
16	0	Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Cobalt, Prussian Blue, Vandyke Brown and Brown Pink	9 6
12 Whole Pan Box, containing			
18	6	Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Cobalt, Prussian Blue, Payne's Gray, Vandyke Brown and Brown Pink	11 0

PATENT "SPRING" BOXES,

FITTED WITH

Moist Water Colours, in Whole Pans

Retail.
Each.
s. d.

(Continued).

Trade.
Each.
s. d.

14 Whole Pan Box, containing

	Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Brown Madder, Cobalt, Prussian Blue, Payne's Gray, Vandyke Brown, Sepia and Brown Pink	13 0
--	---	------

16 Whole Pan Box, containing

	Gamboge, Lemon Yellow ($\frac{1}{2}$), Cadmium Yellow ($\frac{1}{2}$), Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Brown Madder, Cobalt, Indigo, Payne's Gray, Vandyke Brown, Emerald Green ($\frac{1}{2}$), Viridian ($\frac{1}{2}$) and Brown Pink	16 8
--	---	------

18 Whole Pan Box, containing

	Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Brown Madder, Cobalt, Indigo, Payne's Gray, Vandyke Brown, Sepia, Emerald Green ($\frac{1}{2}$), Viridian ($\frac{1}{2}$), Brown Pink and Lamp Black	18 6
--	--	------

20 Whole Pan Box, containing

	Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Gray, Vandyke Brown, Sepia, Emerald Green ($\frac{1}{2}$), Viridian ($\frac{1}{2}$), Brown Pink and Lamp Black	20 0
--	--	------

22 Whole Pan Box, containing

	Gamboge, Lemon Yellow, Cadmium Yellow, Aureolin, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Vandyke Brown, Sepia, Emerald Green ($\frac{1}{2}$), Oxide Chromium ($\frac{1}{2}$), Viridian, Brown Pink and Lamp Black	24 6
--	--	------

PATENT "SPRING" BOXES,

FITTED WITH

Moist Water Colours, in Whole Pans

Retail.
Each.

(Continued).

Trade.
Each.

s. d.

s. d.

24 Whole Pan Box, containing

Gamboge, Lemon Yellow, Cadmium Yellow, Aureolin, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Brown Madder, Cerulean Blue, Cobalt, Prussian Blue, Indigo, Payne's Gray, Vandyke Brown, Sepia, Emerald Green ($\frac{1}{2}$), Oxide Chromium ($\frac{1}{2}$), Viridian, Olive Green, Brown Pink and Lamp Black

42 0

26 0

30 Whole Pan Box, containing

Gamboge, Lemon Yellow, Cadmium Yellow, Aureolin, Yellow Ochre, Brown Ochre, Raw Sienna, Burnt Sienna, Mars Orange, Light Red, Orange Vermilion, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Carmine, Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Rose Madder, Burnt Carmine, Purple Madder, Brown Madder, Permanent Violet, Smalt ($\frac{1}{2}$), Ultramarine Ash ($\frac{1}{2}$), Cobalt, French Blue, Prussian Blue, Payne's Gray, Vandyke Brown, Sepia, Emerald Green ($\frac{1}{2}$), Oxide Chromium ($\frac{1}{2}$), Viridian, Brown Pink and Lamp Black

62 0

39 0

Military Academy Box, containing

Whole Pans of Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown, and Half Pans of Cadmium Yellow, Raw Sienna, Vermilion, Indian Red, Brown Madder, Emerald Green, Brown Pink and Lamp Black

21 0

13 0

Special Patterns made for the Instructor in Survey, School of Military Engineering, Chatham (Army Order 127 of 1898).

14 Whole Pan Box, containing

Crimson Lake, Cyanine Blue, Cobalt, Indigo, Chrome Yellow, Veronese Green, Burnt Sienna, Brown Madder, Sepia, Vermilion, Venetian Red, Raw Sienna, Vandyke Brown and Neutral Tint: one Sable Brush and three Siberian Brushes.

29 7

18 2

6 Colour Miniature Box, containing

Indigo, two Vermilion, two Burnt Sienna, and Gamboge; and two Siberian Brushes

5 2

3 5

PATENT " SPRING " JAPANNED TIN BOXES,

FITTED WITH

Moist Water Colours, in Half Pans.

Retail.	Each. s. d.	6 Half Pan Box, containing						Trade.
		Gamboge, Yellow Ochre, Light Red, Crimson Lake, Prussian Blue						
		and Vandyke Brown						
6	9							4 3
		8 Half Pan Box, containing						
		Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake,						
		Cobalt, Indigo and Vandyke Brown						
8	6							5 6
		10 Half Pan Box, containing						
		Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Light Red,						
		Crimson Lake, Cobalt, Indigo, Vandyke Brown and Brown Pink						
10	0							6 6
		12 Half Pan Box, containing						
		Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion,						
		Light Red, Crimson Lake, Brown Madder, Cobalt, Indigo,						
		Vandyke Brown and Brown Pink						
11	9							7 6
		14 Half Pan Box, containing						
		Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion,						
		Light Red, Indian Red, Crimson Lake, Cobalt, Indigo, Neutral						
		Tint, Vandyke Brown, Brown Pink and Lamp Black						
13	0							8 0
		16 Half Pan Box, containing						
		Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt						
		Sienna, Vermilion, Light Red, Indian Red, Crimson Lake,						
		Brown Madder, Cobalt, Indigo, Neutral Tint, Vandyke Brown						
		Brown Pink and Lamp Black						
15	0							9 6

PATENT "SPRING" BOXES,

FITTED WITH

MOIST WATER COLOURS, IN HALF PANS

Retail.		(Continued).										Trade.	
Each.												Each.	
s.	d.											s.	d.
18 Half Pan Box, containing													
		Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, Indigo, Neutral Tint, Vandyke Brown, Emerald Green, Brown Pink and Lamp Black										11	0
17	6												
20 Half Pan Box, containing													
		Gamboge, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, French Blue, Indigo, Neutral Tint, Vandyke Brown, Emerald Green, Oxide of Chromium, Brown Pink and Lamp Black										12	9
20	0												
22 Half Pan Box, containing													
		Gamboge, Lemon Yellow, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, French Blue, Prussian Blue, Indigo, Neutral Tint, Vandyke Brown, Sepia, Emerald Green, Brown Pink and Lamp Black										13	8
21	6												
24 Half Pan Box, containing													
		Gamboge, Lemon Yellow, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Lake, Rose Madder, Purple Madder, Brown Madder, Cobalt, French Blue, Prussian Blue, Indigo, Neutral Tint, Vandyke Brown, Sepia, Emerald Green, Oxide of Chromium, Brown Pink and Lamp Black										15	8
24	0												
30 Half Pan Box, containing													
		Gamboge, Lemon Yellow, Aureolin, Cadmium Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Scarlet Lake, Carmine, Crimson Lake, Rose Madder, Purple Madder, Brown Madder, Violet Carmine, Cerulean Blue, Cobalt, French Blue, Prussian Blue, Indigo, Neutral Tint, Vandyke Brown, Sepia, Emerald Green, Oxide of Chromium, Viridian, Brown Pink and Lamp Black										20	9
32	0												

WINSOR AND NEWTON'S
PATENT "SPRING" JAPANNED TIN BOXES,
for Moist Water Colours,

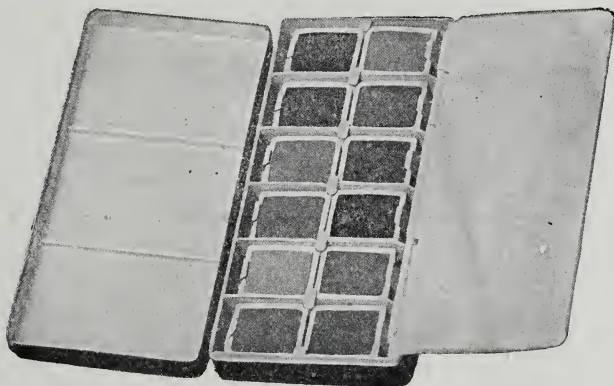
IN WHOLE PANS.

Retail. Each. s. d.		<i>as illustrated on page 12.</i>						Trade. Each. s. d.	
3	0	Empty Box for 3 Whole Pans of Colour ..	..	..	..	..	..	2	0
3	6	" 4 " " " " " " " " " "	"	"	"	"	"	2	3
3	9	" 6 " " " " " " " " " "	"	"	"	"	"	2	6
4	0	" 8 " " " " " " " " " "	"	"	"	"	"	2	9
5	0	" 10 " " " " " " " " " "	"	"	"	"	"	3	3
5	3	" 12 " " " " " " " " " "	"	"	"	"	"	3	6
5	6	" 14 " " " " " " " " " "	"	"	"	"	"	3	9
6	0	" 16 " " " " " " " " " "	"	"	"	"	"	4	0
6	6	" 18 " " " " " " " " " "	"	"	"	"	"	4	3
6	9	" 20 " " " " " " " " " "	"	"	"	"	"	4	6
7	0	" 22 " " " " " " " " " "	"	"	"	"	"	4	9
7	6	" 24 " " " " " " " " " "	"	"	"	"	"	5	0
9	0	" 30 " " " " " " " " " "	"	"	"	"	"	6	0
6	3	MILITARY ACADEMY BOX for 8 Whole and 8 Half Pans ..						4	5

PATENT "SPRING" BOXES,
for Moist Water Colours,

Retail. Each. s. d.		IN HALF PANS.						Trade. Each. s. d.	
3	6	Empty Box for 6 Half Pans of Colour ..	..	.	..	..	..	2	3
3	9	" 8 " " " " " " " " " "	"	"	"	"	"	2	6
4	6	" 10 " " " " " " " " " "	"	"	"	"	"	3	0
5	0	" 12 " " " " " " " " " "	"	"	"	"	"	3	3
5	3	" 14 " " " " " " " " " "	"	"	"	"	"	3	6
5	6	" 16 " " " " " " " " " "	"	"	"	"	"	3	9
6	0	" 18 " " " " " " " " " "	"	"	"	"	"	4	0
6	6	" 20 " " " " " " " " " "	"	"	"	"	"	4	3
6	9	" 22 " " " " " " " " " "	"	"	"	"	"	4	6
7	0	" 24 " " " " " " " " " "	"	"	"	"	"	4	9
8	3	" 30 " " " " " " " " " "	"	"	"	"	"	5	6

WINSOR AND NEWTON'S
PATENT "SPRING" JAPANNED TIN BOXES,
 WITHOUT BRUSH SPACE,
 for Moist Water Colours,
 in Half Pans.



These are the most compact Half Pan Boxes made, occupying but little more space than the colours alone. Artists are enabled to carry in these boxes a larger selection of colours without material increase of bulk or weight. Used in conjunction with the Pocket Sketching Brushes, they will be found as convenient and portable as can be desired.

Retail.						Trade.								
WITHOUT COLOURS.		WITH COLOURS.								WITHOUT COLOURS.		WITH COLOURS.		
Each.		Each.								Each.		Each.		
s.	d.	s.	d.	Sizes.						s.	d.	s.	d.	
3	6	6	9	6 Half Pan Boxes, 2½ inches by 1¾ ..						2	3	4	3	
3	9	8	6	8	..	3½	..	1¾	..	..	2	6	5	6
4	6	10	0	10	..	4¼	..	1¾	..	..	3	0	6	6
5	0	11	9	12	..	4¼	..	2	..	..	3	3	7	6
5	3	13	0	14	..	5	..	2	..	..	3	6	8	0
5	6	15	0	16	..	5½	..	2	..	..	3	9	9	6
6	0	17	6	18	..	5	..	2¾	..	..	4	0	11	0
7	0	24	0	24	..	5½	..	3	..	..	4	9	15	8
8	3	32	0	30	..	7	..	3	..	..	5	6	20	9

These Boxes contain the same selection of Colours as those catalogued on pages 16 and 17.

WINSOR AND NEWTON'S
JAPANNED TIN BOXES,
WITHOUT SPRINGS,

for Moist Water Colours, in Whole and Half Pans.

Retail.		Whole Pan Boxes.					Trade.	
WITHOUT COLOURS.	WITH COLOURS.						WITHOUT COLOURS.	WITH COLOURS.
Each.	Each.						Each.	Each.
s. d.	s. d.						s. d.	s. d.
3 0	9 6	6 Whole Pan Boxes	..	..	..	..	2 0	5 6
3 6	13 0	8 " "	..	..	..	..	2 4	7 8
4 0	15 6	10 " "	..	..	..	..	2 8	9 0
4 3	17 6	12 " "	..	..	..	..	2 10	10 3
4 9	21 0	14 " "	..	..	..	..	3 2	12 7
5 0	26 0	16 " "	..	..	..	..	3 5	16 0
5 6	29 0	18 " "	..	..	..	..	3 8	17 10
5 9	32 0	20 " "	..	..	..	..	3 10	19 6
6 0	38 0	22 " "	..	..	..	..	4 0	23 6
6 3	40 0	24 " "	..	..	..	..	4 2	25 0

Half Pan Boxes.

3 0	6 3	6 Half Pan Boxes	..	..	..	1 11	3 11
3 3	8 0	8 " "	..	..	..	2 2	5 0
3 6	9 3	10 " "	..	..	..	2 5	5 11
4 0	11 0	12 " "	..	..	..	2 8	7 0
4 6	12 0	14 " "	..	..	..	2 11	7 7
4 9	14 0	16 " "	..	..	..	3 2	9 0
5 0	16 6	18 " "	..	..	..	3 4	10 6
5 3	18 6	20 " "	..	..	..	3 6	12 0
5 6	20 0	22 " "	..	..	..	3 8	12 11
5 9	23 0	24 " "	..	..	..	3 10	14 9

These Boxes contain the same selection of Colours as those catalogued on pages 13 to 17.

WINSOR AND NEWTON'S
MINIATURE JAPANNED TIN BOXES,
Fitted with Moist Water Colours.



Retail.								Trade.	
Each.		Sizes.						Each.	
s. d.								s. d.	
4 6	Box containing 6 Colours,	3 inches by	1 $\frac{1}{8}$	..	..	..	..	2	11
5 6	" " 8 "	2 "	1 $\frac{5}{8}$	..	..	..	..	3	6
6 6	" " 10 "	2 $\frac{1}{2}$ "	1 $\frac{1}{2}$	..	..	..	..	4	0
7 3	" " 12 "	3 "	1 $\frac{1}{2}$	..	..	..	..	4	6
8 0	" " 14 "	3 $\frac{1}{4}$ "	1 $\frac{1}{2}$	..	..	..	..	5	0
9 3	" " 16 "	3 $\frac{3}{4}$ "	1 $\frac{1}{2}$	..	..	..	..	5	9
10 0	" " 18 "	4 $\frac{1}{4}$ "	1 $\frac{1}{2}$	..	..	..	..	6	6
12 0	" " 20 "	4 $\frac{3}{4}$ "	1 $\frac{1}{2}$	..	..	..	..	7	6
14 0	" " 24 "	3 $\frac{3}{4}$ "	2	..	..	..	..	9	0
18 0	" " 30 "	4 $\frac{3}{4}$ "	2	..	..	..	..	12	0

(The above Boxes are fitted with the same selection of Colours as the Half Pan Boxes on pages 16 and 17.)

THE ABOVE BOXES EMPTY.

3 0	Box to contain 6 Colours	..	..	..	..	..	..	2	0
3 3	" " 8 "	..	..	..	..	..	..	2	2
3 6	" " 10 "	..	..	..	..	..	..	2	4
3 9	" " 12 "	..	..	..	..	..	..	2	6
4 0	" " 14 "	..	..	..	..	..	..	2	8
4 3	" " 16 "	..	..	..	..	..	..	2	10
4 6	" " 18 "	..	..	..	..	..	..	3	0
5 0	" " 20 "	..	..	..	..	..	..	3	4
5 6	" " 24 "	..	..	..	..	..	..	3	8
6 6	" " 30 "	..	..	..	..	..	..	4	4

These Boxes are very portable, and can be readily filled from Tubes of Moist Colours.

WINSOR AND NEWTON'S JAPANNED TIN THUMB-HOLE BOXES,

Fitted with Moist Water Colours in Pans.

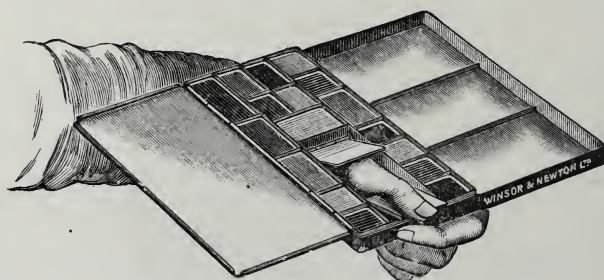


Illustration
of No. 1
Box.

Retail.	No. 1 Thumb-hole Box, containing	Trade.
Each. s. d.	Rose Madder ($\frac{1}{2}$), Light Red ($\frac{1}{2}$), Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Brown Madder ($\frac{1}{2}$), Neutral Tint ($\frac{1}{2}$), Cobalt, French Blue ($\frac{1}{2}$), Indigo ($\frac{1}{2}$), Emerald Green ($\frac{1}{2}$), Brown Pink ($\frac{1}{2}$), Gamboge ($\frac{1}{2}$), Aureolin ($\frac{1}{2}$), Yellow Ochre, Burnt Sienna and Vandyke Brown.	Each. s. d.
23 0		14 7

No. 2 Thumb-hole Box, containing
Rose Madder, Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Purple Lake ($\frac{1}{2}$), Brown Madder ($\frac{1}{2}$), Light Red, Vermilion ($\frac{1}{2}$), Indian Red ($\frac{1}{2}$), Emerald Green ($\frac{1}{2}$), Viridian ($\frac{1}{2}$), Brown Pink, Neutral Tint ($\frac{1}{2}$), Sepia ($\frac{1}{2}$), Cobalt, Prussian Blue, French Blue ($\frac{1}{2}$), Indigo ($\frac{1}{2}$), Vandyke Brown, Gamboge, Aureolin ($\frac{1}{2}$), Raw Sienna ($\frac{1}{2}$), Yellow Ochre, Pale Cadmium Yellow ($\frac{1}{2}$), Cadmium Yellow ($\frac{1}{2}$), and Burnt Sienna
34 0
21 6

No. 3 Thumb-hole Box, containing
Rose Madder, Crimson Lake ($\frac{1}{2}$), Alizarin Crimson ($\frac{1}{2}$), Purple Lake ($\frac{1}{2}$), Brown Madder ($\frac{1}{2}$), Light Red, Vermilion ($\frac{1}{2}$), Indian Red, Vandyke Brown, Neutral Tint ($\frac{1}{2}$), Sepia ($\frac{1}{2}$), Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green ($\frac{1}{2}$), Viridian ($\frac{1}{2}$), Olive Green ($\frac{1}{2}$), Oxide of Chromium ($\frac{1}{2}$), Brown Pink, Gamboge, Aureolin, Raw Sienna, Yellow Ochre, Cadmium Yellow, Pale Cadmium Yellow ($\frac{1}{2}$), Cadmium Orange ($\frac{1}{2}$), and Burnt Sienna
42 0
26 8

THE ABOVE BOXES WITHOUT COLOURS.

7 9	No. 1 BOX	Size— $5\frac{1}{2}$ by $3\frac{1}{4}$ inches	5 3
10 0	„ 2 „	„ $6\frac{3}{8}$ „ $3\frac{3}{4}$ „	6 9
11 3	„ 3 „	„ $9\frac{1}{4}$ „ $3\frac{1}{2}$ „	7 6

WINSOR AND NEWTON'S
JAPPANED TIN THUMB-HOLE BOXES,
 Fitted with Moist Water Colours in Half Pans.

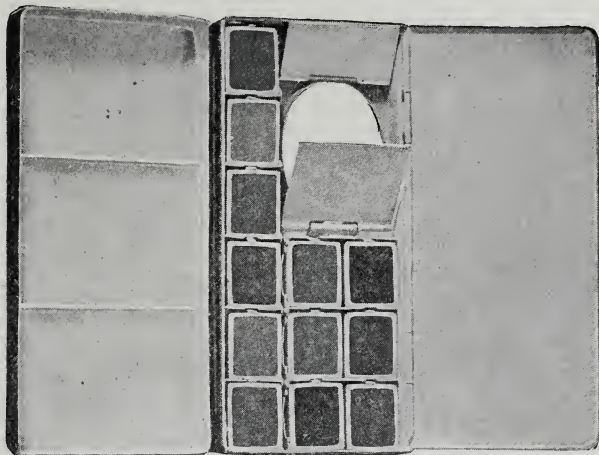


Illustration
of
No. 11 Box.

Retail.		No. 11 Thumb-Hole Box, containing		Trade.	
Each.		Half Pans of Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna,		Each.	
s.	d.	Vermilion, Light Red, Crimson Lake, Brown Madder, Cobalt,		s.	d.
12	8	Indigo, Vandyke Brown and Brown Pink		8	0

		No. 12 Thumb-Hole Box, containing			
		Half Pans of Gamboge, Cadmium Yellow, Yellow Ochre, Raw			
		Sienna, Burnt Sienna, Vermilion, Light Red, Crimson Lake,			
		Brown Madder, Cobalt, Indigo, Neutral Tint, Vandyke Brown,			
15	6	Brown Pink and Lamp Black		10	0

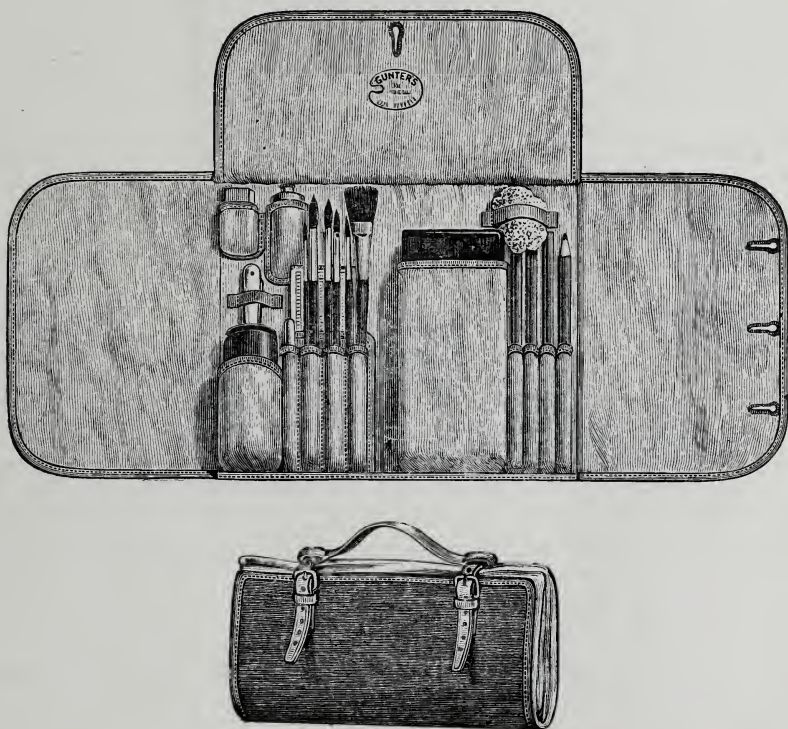
		No. 13 Thumb-Hole Box, containing			
		Half Pans of Gamboge, Cadmium Yellow, Yellow Ochre, Raw			
		Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red,			
		Crimson Lake, Rose Madder, Brown Madder, Cobalt, Indigo,			
		Neutral Tint, Vandyke Brown, Emerald Green, Brown Pink			
18	6	and Lamp Black		11	10

THE ABOVE BOXES WITHOUT COLOURS.

5	8	No 11 BOX to contain 12 Half Pans ..	Size—5 by 2½ inches ..	3	9
6	6	„ 12 „ 15 „ ..	5¾ „ 2½ „ ..	4	4
7	0	„ 13 „ 18 „ ..	5 „ 3 „ ..	4	8

GUNTER'S "SKETCHER'S HOLD-ALL."

(Registered.)



This case of Brown Waterproof Canvas, designed by Lt.-Col. GUNTER, contains in a compact compass all requisite materials for Water Colour Sketching. It can be readily strapped to the Easel, Stool, or Cycle, or carried in the hand, or in a knapsack or lady's bag, without inconvenience; whilst its form affords complete waterproof protection to the contents. It is admirably adapted as a companion to the instruments used in surveying, and will be found especially useful to officers and travellers.

The case contains a 16 Half Pan Japanned Tin Box of WINSOR & NEWTON'S Moist Water Colours, a Tube of Chinese White, a Water Bottle and Cups, Drawing Pencils, Knife, Sponge and Rubber, and a good selection of Sable and other Brushes.

Size, closed, 9 inches by 5½ inches.

Fitted complete	..	..	Retail, 31s. 6d.	Trade, 20s. 6d.
The case only	..	..	„ 6s. 0d.	„ 4s. 0d.

THE "ARTHUR HEAD"
WATER COLOUR SKETCH BOXES.



ILLUSTRATION OF NO. 2 BOX.

(No. 1 is similar to above, but is made to take Pans instead of Tubes.)

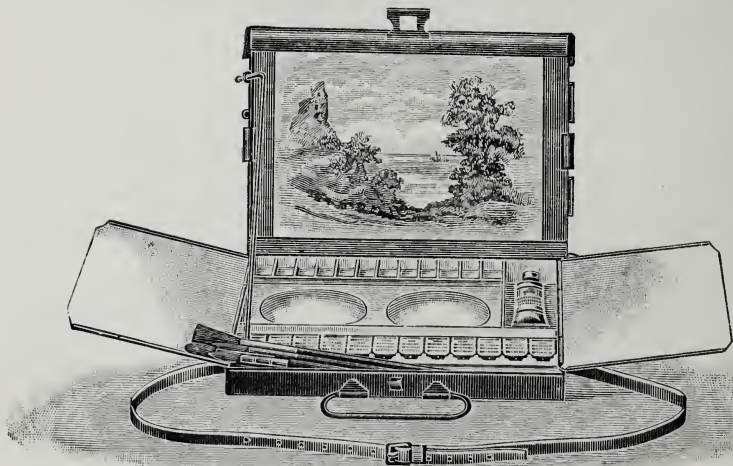
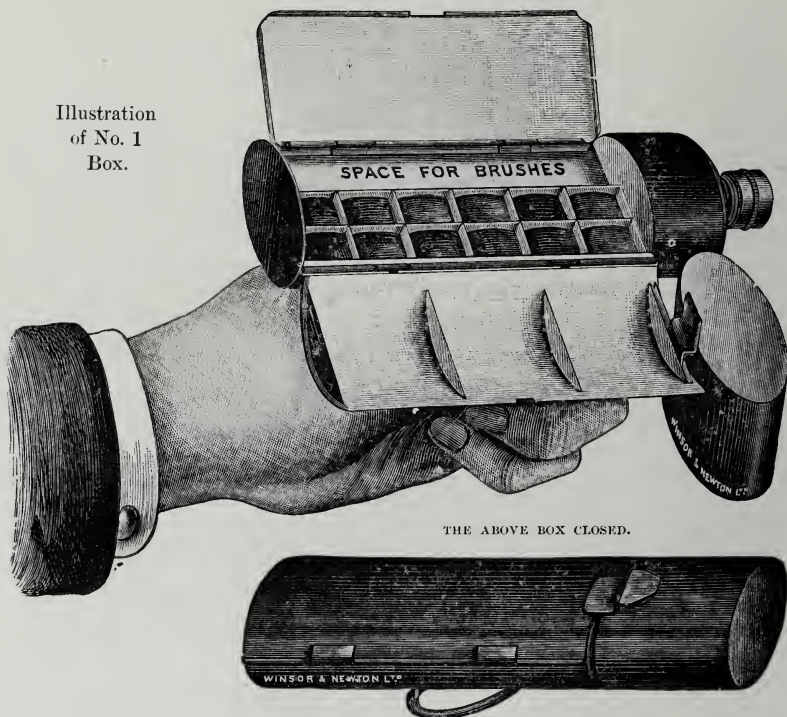


ILLUSTRATION OF NO. 3 BOX.

(No. 4 is similar to above, but is made to take Half Tubes instead of Half Pans.)
For description and prices see next page.

WATER BOTTLE BOXES, Fitted with Moist Water Colours.

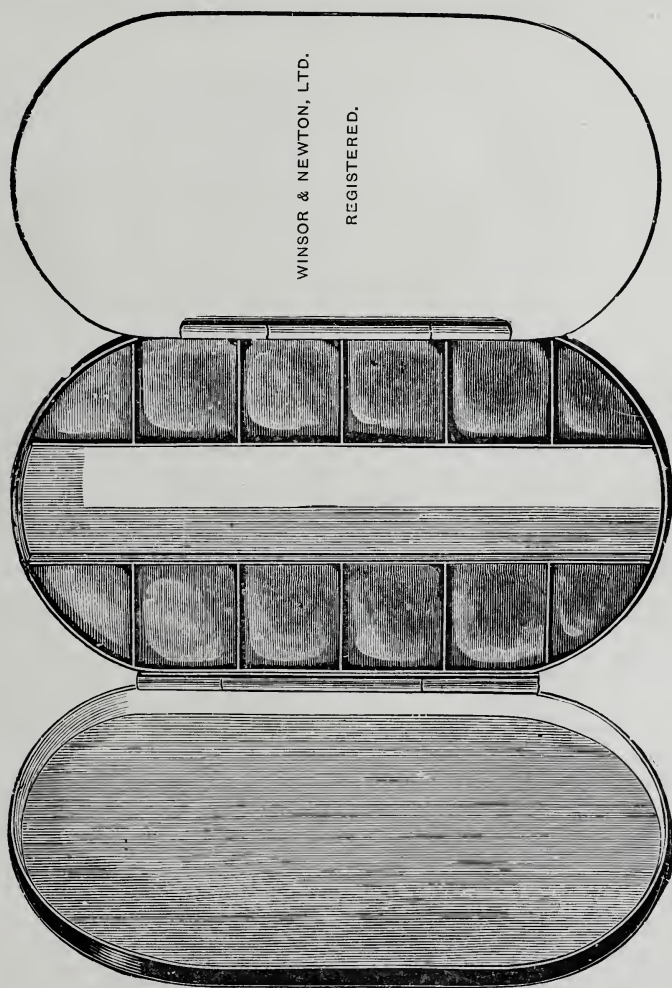
Illustration
of No. 1
Box.



THE ABOVE BOX CLOSED.

Retail. Each. s. d.		Trade. Each. s. d.
	No. 1. Containing the following 12 Colours	
	Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Crimson Lake, Brown Madder, Cobalt, Indigo, Vandyke Brown and Brown Pink	6 6
10 0		
	No. 2. Containing the following 16 Colours in Half Pans.	
	Gamboge, Cadmium Yellow, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Neutral Tint, Brown Pink, Yellow Ochre, Raw Sienna, Vermilion, Indian Red, Brown Madder, Indigo, Vandyke Brown and Lamp Black	11 10
18 6		
	THE ABOVE BOXES WITHOUT COLOURS.	
6 9	No. 1. Size, closed, $5\frac{1}{2}$ inches by 2; 1 inch deep	4 6
9 0	No. 2. " " $7\frac{1}{2}$ " $2\frac{3}{4}$; $1\frac{1}{4}$ inch deep	6 0

WINSOR AND NEWTON'S OVAL POCKET BOX OF MOIST WATER COLOURS.



The above illustration is the exact size of the Box when open

Retail.
Each.
s. d.

10 6
6 0

A very portable and convenient Box for the pocket, size $3\frac{1}{2}$ inches by 2, with division for Brushes, containing 12 Colours, viz., Vermilion, Raw Sienna, Light Red, Gamboge, Crimson Lake, Yellow Ochre, Brown Pink, Burnt Sienna, Vandyke Brown, Cobalt, Brown Madder and Indigo

The above Box without colours

Trade.
Each.
s. d.

7 0
4 0

This Box can be readily filled from Tubes of Moist Colours.

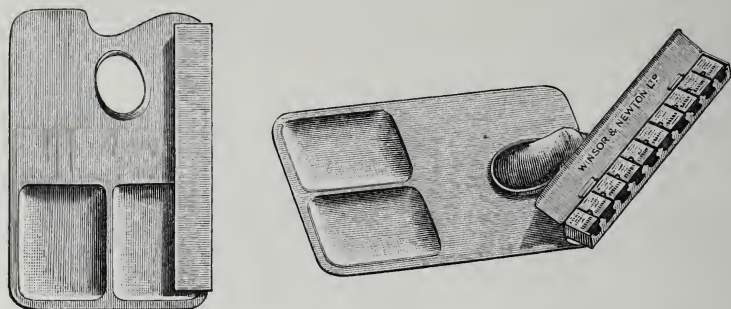
THE "STUDENT'S" BOX OF MOIST WATER COLOURS,

Containing Twelve Half Pans of WINSOR & NEWTON'S Colours, as follows:—

Burnt Sienna, Burnt Umber, Gamboge, Indigo, Payne's Gray, Prussian Blue, Raw Sienna, Vandyke Brown, Venetian Red, Crimson Lake, Sepia and Cobalt.

Fitted, 4s. 8d. each net. Empty, 1s. 2d. each.

WINSOR AND NEWTON'S ALUMINIUM PALETTE BOX.



This Box, which has been specially designed for sketching purposes, consists of an Aluminium Palette to which a small box containing ten half-pans of colour is affixed by a rivet joint, which admits of its swinging round from the position it occupies when not in use to that shown in the sketch. The box is thus held by the thumb and finger, in which position its weight is scarcely noticeable.

Fitted, 6s. : Empty, 2s. 8d. each.

ALUMINIUM PALETTES.

These Palettes are exceptionally light, and offer a pleasing contrast in this respect to the China Palettes generally used for Water Colour work. One side is Japanned for use as an ordinary Palette, while the back shows the actual metal, carefully polished, and presenting a very pleasant surface for painting on. They are therefore available either as Water Colour Palettes or for decorative purposes.

8-in. Palettes, Square or Oval, 12s. per dozen.

WINSOR AND NEWTON'S PERMANENT CHINESE WHITE.



A peculiar preparation of White Oxide of Zinc, and the only perfectly permanent body colour White Pigment for Water Colour Painters.

						Per doz.
						s. d.
SIXPENNY BOTTLES OR TUBES	..	..	..	..	..	4 0
ONE SHILLING BOTTLES OR TUBES	..	..	..	..	..	8 0

Since the year 1834 WINSOR & NEWTON'S Chinese White has been used by all the eminent Water Colour Artists, and it is a source of great satisfaction that they are able to say, *that in no instance has any work of art, in which their White has been used, suffered from its employment, while prior to its introduction the complaints of Whites changing were of everyday occurrence.*

The late Mr. J. D. Harding, being very desirous of ascertaining its permanency, submitted it to the examination of one of the greatest Chemists in Europe (the late Prof. Faraday), who satisfied him that it might be employed with perfect safety, and strongly recommended it in preference to all other white pigments. In "Principles and Practice of Art," Mr. Harding wrote:—

"When this pigment, which is prepared by WINSOR & NEWTON under the name of 'Chinese White,' was first put into my hands, some years ago. I applied to one of my friends, whose name as a chemist and philosopher (Professor Faraday) is amongst the most distinguished in our country, to analyse it for me, and to tell me if I might rely on its durability. The reply was, that if it would in all other respects answer the purpose I required of it, I *had nothing to fear on account of its durability.*"

WINSOR AND NEWTON'S MOIST WATER COLOURS

IN

Collapsible Tubes.



SIZE OF WHOLE TUBES.



SIZE OF HALF TUBES.

Retail.

WHOLE TUBES. Each.	HALF TUBES. Each.
s. d.	s. d.

Antwerp Blue
Bistre
Blue Black
Brown Ochre
Brown Pink
Burnt Sienna
Burnt Umber
Charcoal Gray
Chrome Lemon
Chrome Yellow
Chrome Deep
Chrome Orange
Cologne Earth
Davy's Gray
Dragons' Blood
Emerald Green
Flake White
Gamboge
Hooker's Green, No. 1
Hooker's Green, No. 2
Indian Red
Indigo
Italian Pink

Ivory Black
Lamp Black
Light Red
Mauve
Naples Yellow
Neutral Tint
New Blue
Olive Green
Payne's Gray
Permanent Blue
Prussian Blue
Prussian Green
Raw Sienna
Raw Sienna, pale
Raw Umber
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Yellow Ochre

Trade.

WHOLE TUBES. Per doz.	HALF TUBES. Per doz.
s. d.	s. d.

1 0 0 6

6 0 3 6

1 0 0 6

CHINESE WHITE (*see also page 31*)

8 0 4 0

MOIST WATER COLOURS,

IN

COLLAPSIBLE TUBES

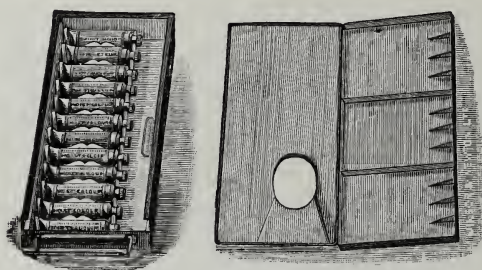
(Continued).

Retail.				Trade.	
WHOLE TUBES. Each.	HALF TUBES. Each.			WHOLE TUBES. Per doz.	HALF TUBES. Per doz.
s. d.	s. d.			s. d.	s. d.
1 6	0 9	Alizarin Crimson	Mars Yellow	12 0	6 0
		Alizarin Green	Neutral Orange		
		Alizarin Orange	Orange Vermilion		
		Alizarin Scarlet	Purple Lake		
		Alizarin Yellow	Roman Sepia		
		Brown Madder	Rubens' Madder		
		Carmin Lake	Scarlet Lake		
		Cerulean Blue	Scarlet Vermilion		
		Crimson Lake	Sepia		
		Indian Yellow	Warm Sepia		
		Leitch's Blue (Cyanine Blue)			
2 0	1 0	Cadmium Yellow, Pale	Mars Orange	16 0	8 0
		Cadmium Yellow	Oxide of Chromium		
		Cadmium Orange	Oxide of Chromium		
		Cobalt Blue	(Transparent)		
		Cobalt Green	Permanent Mauve		
		Emerald Oxide of Chromium	Permanent Violet		
		French Blue (French Ultramarine)	Ultramarine Ash—		
		Indian Purple	Gray		
		Lemon Yellow	Violet Carmine		
			Viridian (Veronese Green)		
3 0	1 6	Aureolin	Pink Madder	24 0	12 0
		Aurora Yellow	Primrose Aureolin		
		Burnt Carmine	Purple Madder		
		Carmine	Rose Dorée		
		Field's Orange Vermilion	Rose Madder		
		Gallstone	Rose Madder (pink shade)		
		Madder Carmine	Scarlet Madder		
		Madder Lake	Yellow Carmine		
5 0	2 6	Smalt	Ultramarine Ash—	36 0	18 0
			Blue		

D

WINSOR AND NEWTON'S
JAPANNED TIN BOXES,

Fitted with Moist Water Colours, in Collapsible Tubes.



Retail. Each. £ s. d.	The sliding lids of these Boxes form Folding Japanned Palettes as Illustrated.	Trade. Each. £ s. d.
-----------------------------	---	----------------------------

12 Whole Moist Tube Box, containing

Gambo- ge, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Vermi- lion, Cobalt, Indigo, Brown Pink, Vandy- ke Brown and Pay- ne's Gray	.. .. .	0 12 0
1 0 6		

15 Whole Moist Tube Box, containing

Gambo- ge, Cad- mium Yellow, Raw Sienna, Yellow Ochre, Burnt Sienna, Crimson Lake, Light Red, Indian Red, Brown Madder, Cobalt, Prussian Blue, Viridian, Brown Pink, Vandy- ke Brown and Pay- ne's Gray	.. .. .	0 16 8
1 7 6		

20 Whole Moist Tube Box, containing

Gambo- ge, Cad- mium Yellow, Raw Sienna, Yellow Ochre, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermi- lion, Indian Red, Alizarin Crimson, Brown Madder, Cobalt, Indigo, Emerald Green, Viridian, Brown Pink, Vandy- ke Brown, Payne's Gray and Sepia	.. .. .	1 2 8
1 17 0		

BOXES OF MOIST WATER COLOURS IN TUBES

(Continued).

Retail.	24 Whole Moist Tube Box, containing										Trade.
Each.											Each.
£ s. d.	Gamboge, Cadmium Yellow, Raw Sienna, Yellow Ochre, Deep Chrome, Mars Orange, Burnt Sienna, Rose Madder, Crimson Lake, Light Red, Vermilion, Indian Red, Brown Madder, Alizarin Crimson, Cobalt, French Blue, Prussian Blue, Indigo, Emerald Green, Viridian, Brown Pink, Vandyke										£ s. d.
2 4 6	Brown, Payne's Gray and Sepia										I 7 4

30 Whole Moist Tube Box, containing

Gamboge, Cadmiun Yellow, Cadmium Orange, Italian Pink,
Raw Sienna, Yellow Ochre, Orange Chrome, Mars Orange,
Burnt Sienna, Rose Madder, Crimson Lake, Light Red,
Orange Vermilion, Vermilion, Indian Red, Brown Madder,
Alizarin Crimson, Cobalt, French Blue, Prussian Blue,
Indigo, Emerald Green, Viridian, Olive Green, Terre Verte,
Brown Pink, Vandyke Brown, Neutral Tint, Sepia and
Ivory Black. Also Bottles of Chinese White, Indelible
Brown Ink and Ox Gall; and a Japanned Copper Water

JAPANNED TIN BOXES.

For Moist Water Colours in Tubes.

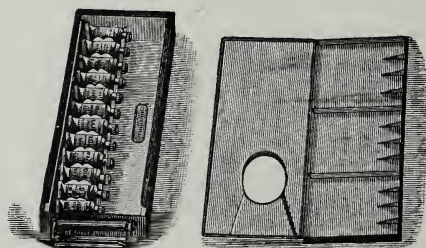
Retail.		The sliding lids of these Boxes form Folding Japanned								Trade.	
Each.		Palettes as Illustrated on page 34.								Each.	
s.	d.									s.	d.
7	0	Empty Box to hold 12 Whole Tubes				..	..	..	..	4	8
8	6	..	..	15	..	..	..	..	..	5	8
10	0	..	..	20	..	..	..	..	..	6	8
11	6	..	..	24	..	..	..	..	..	7	8
16	6	..	..	30	..	..	..	..	..	11	0

FOLDING JAPANNED PALETTES

Retail.		(MENTIONED ABOVE)							Trade.	
Each.		Are supplied separately at the following Prices :—							Each.	
s.	d.								s.	d.
4	6	12	Whole Tube Box size	..	..	..	..	..	3	0
5	0	15	" "	..	..	..	..	..	3	4
5	6	20	" "	..	..	..	..	..	3	8
6	0	24	" "	..	..	..	..	..	4	0
6	6	30	" "	..	..	..	..	..	4	4

D 2

**WINSOR AND NEWTON'S
JAPANNED TIN BOXES,
Fitted with Moist Water Colours, in Half Tubes.**



Retail.
Each.
£ s. d.

*These Boxes of Half Tubes contain the same selection of
Colours as the Whole Tube Boxes on pages 34 and 35.*

Trade.
Each.
s. d.

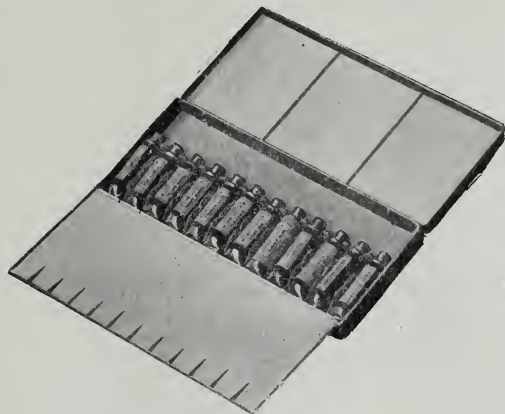
0 11 6	12 Half Tube Box.	7 4
0 15 3	16* Half Tube Box.	9 9
0 19 6	20 Half Tube Box.	12 5
1 3 3	24 Half Tube Box.	15 0
1 10 0	30 Half Tube Box.	19 3

* This Box contains Vermilion in addition to the Colours in
the 15 Whole Tube Box.

THE ABOVE BOXES EMPTY.

0 4 9	Empty Box to hold 12 Half Tubes.	3 3
0 5 3	„ „ „ 16 „ „	3 6
0 5 9	„ „ „ 20 „ „	3 9
0 6 9	„ „ „ 24 „ „	4 6
0 10 0	„ „ „ 30 „ „	6 6

WINSOR AND NEWTON'S
 "IMPROVED"
JAPPANED TIN BOXES,
 Fitted with Moist Water Colours, in Collapsible Tubes.



Retail.
 Each.
 £ s. d.

*These Boxes contain the same selection of Colours as those on
 pages 34 and 35.*

Trade.
 Each.
 £ s. d.

1 0 0

12 Whole Tube Box.

0 11 8

1 6 0

15 Whole Tube Box.

0 15 8

1 17 0

20 Whole Tube Box.

1 2 8

2 4 6

24 Whole Tube Box.

1 7 4

THE ABOVE BOXES EMPTY.

0 6 6

Empty Box to hold 12 Whole Tubes.

0 4 4

0 7 0

„ „ „ 15 „ „

0 4 8

0 10 0

„ „ „ 20 „ „

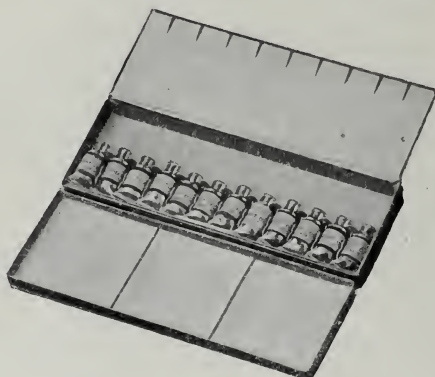
0 6 8

0 10 6

„ „ „ 24 „ „

0 7 8

WINSOR AND NEWTON'S
"IMPROVED"
JAPANNED TIN BOXES,
Fitted with Moist Water Colours, in Half Tubes.



*These Boxes of Half Tubes contain the same selection of Colours as
the Whole Tube Boxes on pages 34 and 35.*

Retail.
Each.
s. d.
12 3

12 Half Tube Box.

Trade.
Each.
s. d.
7 9

16 0

16* Half Tube Box.

10 3

20 0

20 Half Tube Box.

12 10

24 0

24 Half Tube Box.

15 6

* *This Box contains Vermilion in addition to the Colours in the
15 Whole Tube Box.*

THE ABOVE BOXES EMPTY.

5 6
6 0
6 6
7 6

Empty Box, to hold 12 Half Tubes.

" " " 16 ,
" " " 20 "
" " " 24 "

3 8
4 0
4 4
5 0

BOXES OF MOIST COLOURS**FOR MARKING THE SIGHTS OF RIFLES.**

				net.	
				Per doz.	
				s.	d.
No. 1 containing—	2 Blacks and 1 White, with 3 Brushes	..	..	6	0
„ 2 „	Black, White and Red „ „	..	..	6	0
„ 3 „	Black, White and Green „ „	..	..	6	0

PRIMARY COLOUR BOX.

(French Make.)

		Per doz.	Per gross
		net.	net.
		s.	d.
Sixpenny Japanned Tin Box, containing Cakes of the three	Primary Colours and Black and a Camel Hair Brush ..	4	0
			45 0

JUVENILE CAKE COLOURS,

(French Make)

IN POLISHED SLIDING LID WOODEN BOXES.

		Per doz.
		s. d.
Sixpenny Box, containing 10 Colours, Brush, &c. ..	..	4 0
One Shilling Box, containing 12 Colours, Brushes, &c. ..	..	8 0
Two Shilling Box, containing 21 Colours, Brushes, Indian Ink, Gold and Silver Bronze in Saucers, &c. ..	..	16 0

JUVENILE MOIST COLOURS,

(French Make)

IN JAPANNED TIN BOXES.

		net.
		Per doz.
		s. d.
Sixpenny Box	..	4 0
Ninepenny Box	..	6 0
One Shilling Box, "Rembrandt" (with a flap palette) ..	..	8 0
One Shilling and Sixpenny Box, "Landseer" ..	..	12 0
Two Shilling Box, "Veronese" ..	..	16 0
Two Shilling and Sixpenny Box, "Murillo" ..	..	20 0

INDELIBLE CHINESE INK.**ENCRE DE CHINE LIQUIDE.**

(French Make.)

		Per doz.
		s. d.
One Shilling Bottles	..	8 0
Sixpenny „	..	4 0
One Shilling „ extra dense	..	8 0

WINSOR AND NEWTON'S MOIST WATER COLOURS

IN COVERED GLASS POTS

For Illumination and Missal Painting, Decorative and Ornamental Work, &c.



The complete separation effected by the Colours being contained in covered pots, the protection afforded by the lids, and the convenience of seeing tints through the glass, cause this form of colour to be most useful in all cases where it is of importance to avoid dust, dirt, and accidental admixture of tints.

WINSOR & NEWTON'S Glass-Covered Moist Colours are preserved clean and unsullied while in use and have been adopted generally for illumination and all kindred arts.

Retail. Each. s. d.			Trade. Per doz. s. d.
1 0	Burnt Sienna Burnt Umber Chinese White Chrome Yellow Deep Chrome Emerald Green Gamboge Indian Red Indigo	Lamp Black Light Red Naples Yellow New Blue Olive Green Orange Chrome Vandyke Brown Vermilion Yellow Ochre	6 0
1 6	Alizarin Crimson Alizarin Scarlet Brown Madder Crimson Lake Orange Vermilion	Purple Lake Rubens' Madder Scarlet Lake Scarlet Vermilion Sepia	12 0
2 0	Cadmium Yellow, Pale Cadmium Yellow Cadmium Orange Cobalt French Blue (French Ultramarine) Indian Purple	Intense Blue Lemon Yellow Mars Orange Violet Carmine Viridian	16 0
3 0	Aurora Yellow Aureolin Burnt Carmine Carmine	Purple Madder Rose Dorée Rose Madder	24 0
5 0	Smalt	Ultramarine Ash—Blue	36 0

ALL OTHER COLOURS CAN BE SUPPLIED IN THIS FORM, AT THE SAME
PRICES AS WHOLE PANS (see pages 10 and 11).

POLISHED MAHOGANY BOXES,

FITTED WITH

MOIST WATER COLOURS AND MATERIALS

For Illumination and Missal Painting, Decorative and Ornamental Work, &c.



ILLUSTRATION OF "GUINEA" BOX OF ILLUMINATING MOIST COLOURS IN GLASS POTS, WITH MATERIALS.

Guinea Box.

Trade, 14s.

Containing Gamboge, Cadmium Yellow, Alizarin Crimson, Vermilion, Cobalt, French Blue, Emerald Green and Lamp Black, in glass pots, with lids; Chinese White and Gum Water; Gold and Aluminium Shells; Gold Paper; Burnisher; Scraper; Pencil; Rule; Brushes; China Slant and Water Glass.

Guinea and a Half Box.

Trade, £1 1s.

Containing Aureolin, Lemon Yellow, Cadmium Yellow, Burnt Sienna, Alizarin Crimson, Vermilion, Cobalt, French Blue, Emerald Green, Rose Madder, Vandyke Brown and Lamp Black, in glass pots, with lids; Chinese White and Gum Water; Gold and Aluminium Shells; Gold Paper; Burnisher; Eraser; Pencil; Rule; Brushes; Rest; Ivory Tracer; China Slant and Water Glass.

Two Guinea Box.

Trade, £1 8s.

Containing Aureolin, Lemon Yellow, Cadmium Yellow, Burnt Sienna, Burnt Carmine, Alizarin Crimson, Orange Vermilion, Vermilion, Brown Madder, Cobalt, French Blue, Emerald Green, Rose Madder, Oxide of Chromium, Vandyke Brown and Lamp Black, in glass pots, with lids; Chinese White, Gum Water and Ox Gall; Gold and Aluminium Shells; Gold Paper; Burnisher; Eraser; Pencil; Rule; Brushes; Rest; Ivory Tracer; China Slant and Water Glass.

Also Boxes at Three Guineas, Five Guineas, and Ten Guineas Retail.

Trade Prices, £2 2s., £3 10s., and £7.

WINSOR AND NEWTON'S LIQUID WATER COLOURS AND MEDIUMS.



SIZE OF SIXPENNY BOTTLES.

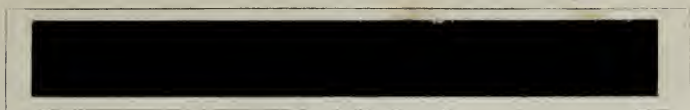


SIZE OF SHILLING BOTTLES.

Retail.				Trade.	
Each.	Each.			SHILLING	SIXPENNY
s. d.	s. d.			BOTTLES.	BOTTLES.
		Asphaltum		Per doz.	Per doz.
		Carmine		s. d.	s. d.
		Crimson Lake			
		GENERAL DRAWING INK			
		Gold Ink			
		Indelible Brown Ink			
		INDIAN INK			
		Lamp Black			
1 0	0 6	Ox Gall (colourless)		8 0	4 0
		Prout's Brown			
		Prussian Blue			
		Sepia			
		Silver Ink			
		Vermilion			
—	0 6	Liquid Graphite (large bottles)		—	4 0
1 0	0 6	Gum Water		8 0	4 0
1 0	—	Burnish Gold Size, in covered China Pots		8 0	—
1 0	—	Mat Gold Size		8 0	—
1 0	0 6	Ox Gall (in paste form)		8 0	4 0

CHINESE WHITE (see page 31).

WINSOR AND NEWTON'S GENERAL DRAWING INK.



SIZE OF SIXPENNY BOTTLES.

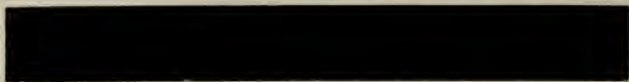


SIZE OF SHILLING BOTTLES.

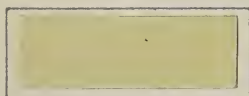
General Drawing Ink is prepared from the genuine stick Ink imported by WINSOR & NEWTON, Ltd., direct from China. It is not waterproof, and is preferred by many for delicate line work, washes, and general drawings, where indelibility is not required.

Small bottles, 6d. each.				Trade, 4s. per dozen.			
1 oz.	„	1s.	„	„	8s.	„	
4 oz.	„	3s. 6d.	each.	„	28s.	„	
8 oz.	„	7s.	each.	„	56s.	„	
16 oz.	„	12s.	„	„	96s.	„	

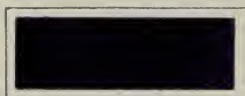
WINSOR & NEWTON'S WATERPROOF DRAWING INKS.



WATERPROOF INDIAN INK.



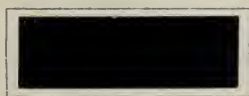
LEMON



VIOLET



YELLOW



ULTRAMARINE



ORANGE



TURQUOISE



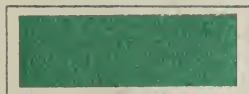
SCARLET



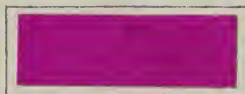
SEA GREEN



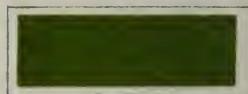
VERMILION



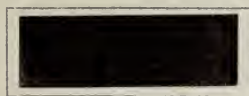
EMERALD



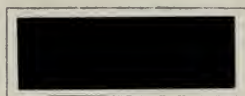
PINK



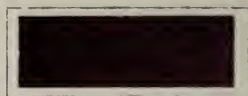
GRASS GREEN



BROWN



INDIGO



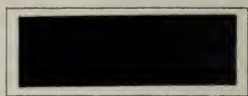
PLUM



PURPLE



BURNT SIENNA



SLATE



OLIVE GREEN



CARMINE



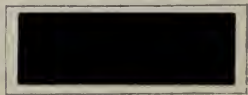
BRICK RED



PRUSSIAN BLUE



SEPIA



PAYNES GRAY

WINSOR AND NEWTON'S WATERPROOF DRAWING INKS,

FOR ARCHITECTS, DESIGNERS, &c.

Black (Indian Ink) and 24 Colours, viz. :—

Brick Red.	Plum.
Brown.	Prussian Blue.
Burnt Sienna.	Purple.
Carmine.	Scarlet.
Emerald.	Sea Green.
Grass Green.	Sepia.
Indigo.	Slate.
Lemon.	Turquoise.
Olive Green.	Ultramarine.
Orange.	Vermilion.
Payne's Gray.	Violet.
Pink.	Yellow.



SIZE OF SMALL BOTTLES.



SIZE OF 1OZ. BOTTLES.

Small bottles, 6d. each.	Trade, 4s. per dozen.
1 oz. bottles, 1s. each.	Trade, 8s. per dozen.
4 oz. bottles, 3s. 6d. each.	Trade, 28s. per dozen.
8 oz. bottles, 7s. each.	Trade, 56s. per dozen.
16 oz. bottles, 12s. each.	Trade, 96s. per dozen.

Messrs. WINSOR & NEWTON have confidence in recommending the above series of Waterproof Inks, which, although not possessing the durability of Liquid Water Colours, are yet invaluable for many purposes where slighter pretensions to permanence will suffice. Unlike many so-called "Indelible" Inks, WINSOR & NEWTON'S Waterproof Drawing Inks will, when thoroughly dry, bear washing over with water or with other colours. The Indian Ink is made from the genuine stick Ink imported direct from China, and not, as is frequently the case, from an imitative article. In the Coloured Inks the number of hues, both pure and broken, will be found of the most representative character. The brighter colours in the series are especially suited for differentiating line-work, and for washes, etc., in decorative design; while for the indication of local colour in architectural drawings such broken hues as Slate, Brick Red, Indigo, Brown, etc., are extremely serviceable.

A quill is attached to the cork to facilitate filling the Drawing Pen.

N.B.—All the Inks may be thinned with water *ad libitum*; distilled water or clean rain water (filtered if necessary through blotting paper) being preferable to the ordinary sorts. For Black Ink the water should be made slightly alkaline with a little Ammonia solution—say half-a-dozen drops to a wineglassful of water.

WINSOR AND NEWTON'S PIGMENTS FOR DRAWING IN BLACK AND WHITE

FOR REPRODUCTION.

ALBANINE AND PROCESS BLACK.



SIZE OF 1S. BOTTLES.



SIZE OF 1S. BOTTLES.

1s. bottles	. . .	8s. per dozen.
6d. ,,	. . .	4s. ,,

Until the introduction of Albanine by Messrs. WINSOR & NEWTON, Limited, no white pigment for artists existed which, when used for the high lights in a drawing, could be relied upon to reproduce in process work with any degree of exactitude. By the use of Albanine all difficulty in this respect is removed. It should be employed pure for brilliant touches of white, and where the highest lights in a drawing fall. Used with PROCESS BLACK or WINSOR AND NEWTON'S LIQUID INDIAN INK, the most beautiful gradations of shadow are obtained, with the certainty of an exact reproduction when submitted to the camera. No other white must be mixed with it or the result will be unsatisfactory.

Process Black is a photographically black pigment containing no blue in its composition. It will be found pleasant to work with, and may be diluted with water for pure grays, or mixed with Albanine for the lighter shadows.

It is also the best possible opaque medium for blocking out photographic negatives.

WINSOR AND NEWTON'S ALBANINE.

Extracts from a Few of the Testimonials.

**From Messrs. CARL HENTSCHEL & CO., Photo Etchers and Engravers,
West Norwood.**

"We have tried your 'Albanine' and find it very successful; in fact, it is the first White that we have come across that will photograph pure White, as with all other Whites it is impossible to get correct high lights.

"It should prove invaluable to Artists who draw for process work, and we shall certainly recommend it whenever we can."

From Messrs. C. ANGERER & GÖSCHL, Process Engravers, Vienna.

"... We have made a trial of this White, the result of which is that the same is very rich, and consequently fit for the purpose named in your letter."

From THE ART REPRODUCTION CO., Limited, South Kensington.

"Many thanks for the specimen bottle of White. We have tried same, and find it most satisfactory for photographic reproduction. Kindly let us know on what terms you could let us have it (in large quantities), so that we can pass it on to our numerous artist friends."

**From Messrs. DE POHL & ECKWERT, Photo Lithographers,
West Brompton.**

"We are very pleased with your new White. We have used it in touching up photographs, and we find the result everything you could wish for.

"We have also made several wash drawings, and we find the effect of your 'Albanine' to be equally good in that respect. In fact, we have gained more effect by using it than anything we have previously used; therefore we can strongly recommend it to any person who has anything to do with photographic process."

**From Messrs. B. DELLAGANA & CO., Limited, Photo Etchers
and Engravers.**

"... Our chief Artist reports that it" (Albanine) "is distinctly the best White that he has ever used."

From ANDRÉ & SLEIGH, Photo Engravers, Bushey.

"Respecting the sample of 'Albanine,' we have given the same an extensive trial, and find that it answers its purpose admirably. The lights are reproduced in their true relationship when 'Albanine' is employed, whereas when ordinary Chinese White is used the results are often far from satisfactory."

From THE PRESS ETCHING CO., Plough Court.

"We have given your 'Albanine' a thorough trial, using it on every possible subject.

"It more than realises our expectations and it certainly has all the advantages over any ordinary White which you claim for it.

"We may mention that we have used your 'Process Black' in preference to any other for some considerable time."

Letters have also been received from the leading Illustrators and Process-Engravers in the United States, testifying to the great superiority of Albanine over all other white pigments for drawings intended for reproduction by photographic processes.

For Prices, see Opposite Page.

MEDIUMS

FOR WATER COLOUR PAINTING.

	Per dozen bottles.	
	s.	d.
Bessell's Medium for Painting on Silk, Satin, etc.	12	0
Burrow's Ceramic Medium for China Painting	12	0
Soehnée Varnish, No. 2	8	0
Turck's Aquarella Medium	8	0
Carl Haag's Fixative	12	0
Sykes' Indelible Water, for fixing Water Colour and Indian Ink Drawings	8	0
Glass Medium, No. 1, with full directions on bottle	8	0
Glass Medium, No. 2, ditto	8	0
Water Colour Megilp	8	0

SCOTT'S PHOTO MONOCHROME. A compound composed of Permanent Moist Water Colours, especially adapted for Photographic purposes and working up enlargements on Paper or Opal.

In Tubes, Retail, 1s. 6d. each. Trade, per dozen, 12s.

FIXATIVE

FOR CRAYON, CHARCOAL AND PENCIL DRAWINGS.

(Used with a Spray Diffuser.)

	Per doz.	
	s.	d.
Winsor & Newton's, small bottles	4	0
„ large bottles	8	0
„ in box, with Spray Diffuser	12	0
Rouget's, large bottles	13	6

SPRAY DIFFUSERS,

FOR USE WITH FIXATIVE.

	Per doz.	
	s.	d.
Metal, with Bone Mouthpiece	12	0
Nickel, with Vulcanite Mouthpiece	4	0
„ without Mouthpiece	3	0

	s. d.	
ARTIST'S SPONGE per dozen pieces	3	0

WATER BOTTLES WITH CUPS.



No. 1.



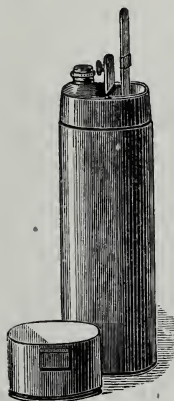
No. 0.



No. 8



No. 5A.



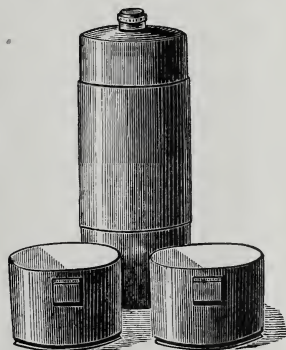
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No. 4.



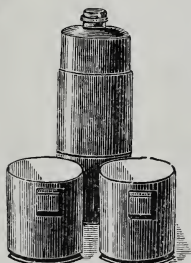
No. 9.



No. 6.



No. 3.



No. 5.



No. 7.

No. 0.	Pocket Oval Water Pottle and Cup, $4\frac{1}{2}$ inches by $1\frac{1}{2}$	1	4	—
„ 1.	Round Water Bottle and Cups, $3\frac{1}{2}$ inches by $1\frac{1}{2}$..	1	8	—
„ 2.	Sketcher's Water Bottle and Brush Case complete, 8 inches by $2\frac{3}{4}$	4	6	—
„ 3.	Oval Water Bottle and Cups, $3\frac{1}{2}$ inches by $1\frac{1}{2}$..	2	4	3 6
„ 4.	„ „ „ $5\frac{1}{4}$ „ $1\frac{3}{4}$..	2	6	4 0
„ 5.	„ „ „ $6\frac{1}{4}$ „ 2 ..	3	0	5 8
„ 5A.	„ „ „ $6\frac{3}{4}$ „ $2\frac{1}{2}$..	3	4	—
„ 6.	Extra Large Oval Water Bottle and Cups, $8\frac{1}{4}$ inches by 3	3	9	—
„ 7.	Flat Oval Water Bottle and Cups, $3\frac{3}{4}$ inches by $2\frac{1}{2}$..	2	8	5 0
„ 8.	Pocket Water Bottle and Cup, $2\frac{3}{8}$ inches by 2 ..	1	10	—
„ 9.	Round Water Bottle and Cup	0	8	—

Japanned
Tin.Each.
s. d.Japanned
on Copper,
the Cups
Plated inside.Each.
s. d.

No. 21. India-rubber Water Bottle with Screw Top,
capacity $\frac{1}{2}$ pint

2s. 8d. each.

WINSOR AND NEWTON'S BRUSHES FOR PAINTING IN WATER COLOURS, MADE OF THE FINEST SABLE HAIR IN QUILLS.

Tied with Coloured Silks and Gold Wire.



IN LONG QUILLS.

BROWN SABLE HAIR.

	(COLOUR OF SILK TIE)	Per doz.
		s. d.
Crow ..	Blue ..	2 6
Duck ..	Magenta ..	5 0
Goose ..	Pink ..	9 0
Crow, Duck, and Goose, assorted		5 6
Small Goose ..	Green ..	7 6
Extra Goose ..	Amber ..	13 0

IN LONG QUILLS.

		Each.
		s. d.
Extra Small Swan	Blue ..	2 3
Small Swan ..	Magenta ..	3 0
Middle „	Green ..	4 0
Large „	Pink ..	5 6

RED SABLE HAIR.

	(COLOUR OF SILK TIE)	Per doz.
		s. d.
Crow ..	Blue ..	2 0
Duck ..	Magenta ..	3 9
Goose ..	Pink ..	7 6
Crow, Duck, and Goose, assorted		4 5
Small Goose ..	Green ..	6 8
Extra Goose ..	Amber ..	10 0

IN LONG QUILLS.

		Each.
		s. d.
Extra Small Swan	Blue ..	1 9
Small Swan ..	Magenta ..	2 4
Middle „	Green ..	3 0
Large „	Pink ..	4 0

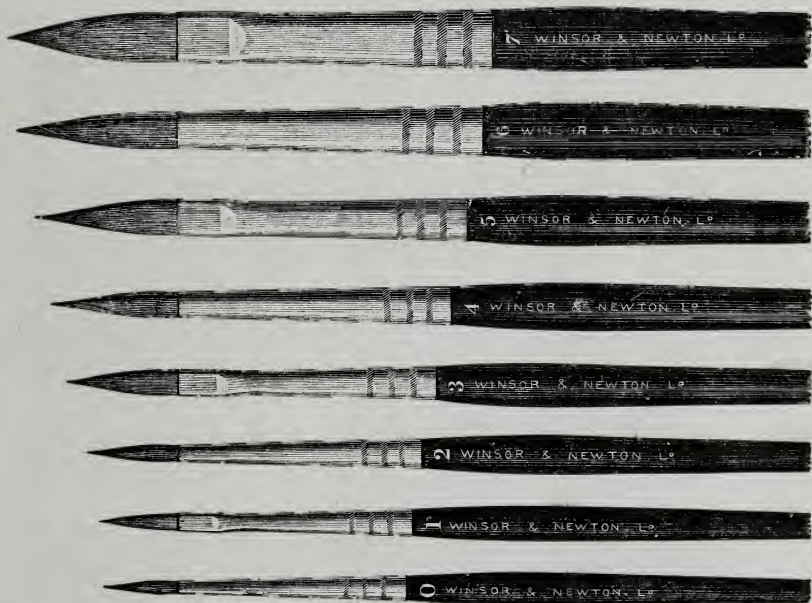
Sable "WRITERS" and "STRIPERS" are made in Crow, Duck, and Goose, at the prices of the same sizes quoted above. The value of Sable Brushes depends on the quality and quantity of hair in them, and cannot be fairly judged by price lists.

NOTE.—All Quill Brushes made by W. & N., Ltd., have labels attached bearing their name and the size and description of the Brush.

WINSOR AND NEWTON'S BRUSHES FOR PAINTING IN WATER COLOURS,

MADE OF THE FINEST SABLE HAIR IN ALBATA FERRULES.

6-inch Polished Ebony Handles.



BROWN SABLE HAIR.		Per doz.	
		s.	d.
Nos. 0 & 1, Flat or Round	..	7	6
No. 2	..	9	6
" 3	..	11	6
" 4	..	14	0
" 5	..	17	0
" 6	..	20	0
" 7	..	26	0
Assorted, Nos. 1 to 6	..	13	3

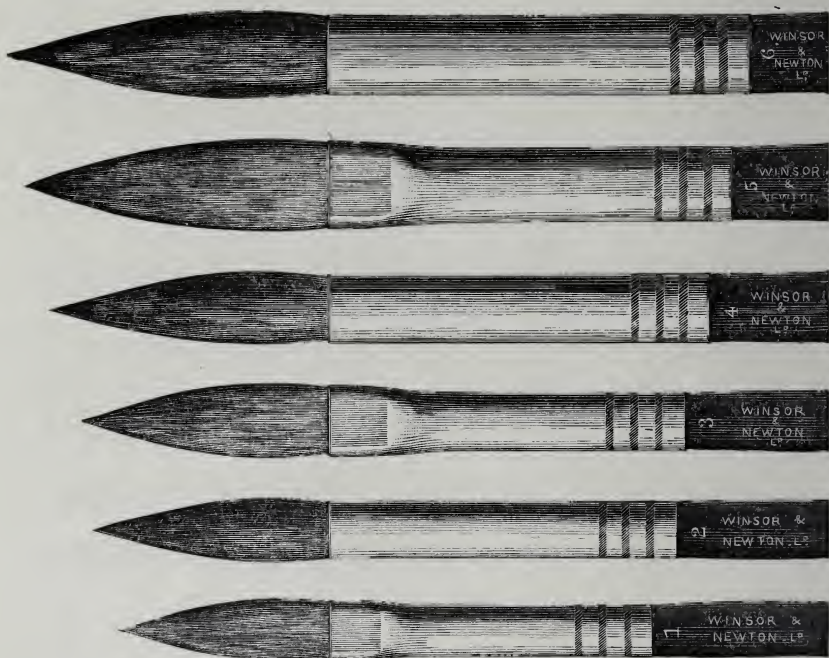
RED SABLE HAIR.		Per doz.	
		s.	d.
Nos. 0 & 1, Flat or Round	..	5	4
No. 2	..	6	8
" 3	..	8	0
" 4	..	10	0
" 5	..	12	0
" 6	..	15	0
" 7	..	18	0
Assorted, Nos. 1 to 6	..	9	6

For larger sizes of these Brushes see next page.

WINSOR AND NEWTON'S
BRUSHES FOR PAINTING IN WATER COLOURS,
MADE OF THE FINEST SABLE HAIR IN ALBATA FERRULES.

9-inch Polished Ebony Handles.

"EXTRA LARGE SERIES."



BROWN SABLE HAIR. Each.

	Flat.		Round.	
	s.	d.	s.	d.
No. 1 Extra Large Series	3	0	4	0
" 2	4	6	5	9
" 3	6	0	7	0
" 4	7	6	9	0
" 5	9	6	11	6
" 6	11	6	13	0

RED SABLE HAIR. Each.

	Flat.		Round.	
	s.	d.	s.	d.
No. 1 Extra Large Series	2	2	2	6
" 2	3	6	3	10
" 3	4	8	5	0
" 5	6	0	7	0
" 4	7	8	9	0
" 6	9	4	10	6

LYONS HAIR WATER COLOUR BRUSHES, MADE FROM THE FINEST AND SOFTEST LYONS HAIR.

6-inch Black Polished Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
Nos. 1 to 6 Flat or Round	..	6	0	No. 10 Flat or Round	..	12	0
No. 7 Flat or Round	..	7	0	„ 11 „ „	..	14	0
„ 8 „ „	..	8	0	„ 12 „ „	..	16	0
„ 9 „ „	..	10	0	Assorted, Nos. 7 to 12..	..	11	0

BROWN FITCH HAIR BRUSHES, IN NICKEL FERRULES.

6-inch Polished Cedar Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
Nos. 1 to 6 Flat or Round	..	2	6	No. 10 Flat or Round	..	6	6
No. 7 Flat or Round	..	4	0	„ 11 „ „	..	7	6
„ 8 „ „	..	4	6	„ 12 „ „	..	8	6
„ 9 „ „	..	5	6	Assorted, Nos. 7 to 12..	..	6	0

These Brushes are fair substitutes for Red Sables.

BEST SIBERIAN HAIR BRUSHES, IN NICKEL FERRULES.

6-inch Red Polished Cedar Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
No. 1 Flat or Round	..	2	0	No. 7 Flat or Round	..	5	4
„ 2 „ „	..	2	3	„ 8 „ „	..	6	4
„ 3 „ „	..	2	8	„ 9 „ „	..	7	6
„ 4 „ „	..	3	0	„ 10 „ „	..	8	6
„ 5 „ „	..	3	4	„ 11 „ „	..	9	6
„ 6 „ „	..	3	9	„ 12 „ „	..	11	0
Assorted, Nos. 1 to 6	..	2	10	Assorted, Nos. 7 to 12..	..	8	0

BEST CAMEL HAIR BRUSHES, IN NICKELLED TIN FERRULES.

6-inch Black Polished Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
No. 1 Flat or Round	..	0	9	No. 7 Flat or Round	..	1	8
„ 2 „ „	..	0	10	„ 8 „ „	..	2	0
„ 3 „ „	..	0	11	„ 9 „ „	..	2	6
„ 4 „ „	..	1	0	„ 10 „ „	..	3	2
„ 5 „ „	..	1	2	„ 11 „ „	..	3	8
„ 6 „ „	..	1	4	„ 12 „ „	..	4	0
Assorted, Nos. 1 to 6	..	1	0	Assorted, Nos. 7 to 12..	..	2	10

Cardboard Box with glass lid containing 1 gross of Best Camel Hair Brushes (2 dozen each of Nos. 1 to 6, Round) **12s.** the box.

DOUBLE-ENDED CAMEL HAIR BRUSHES

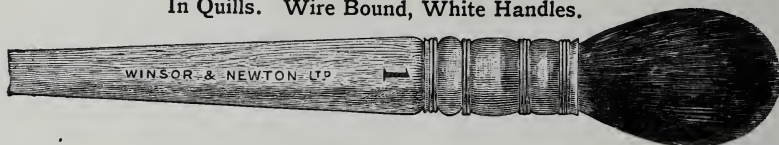
In Tin Ferrules.



				Per doz.					Per doz.
				s. d.					s. d.
Nos. 6 and 8	..	..	..	3 3	Nos. 9 and 13	..	..	..	5 0
„ 7 „ 10	..	..	..	3 9	„ 10 „ 14	..	..	..	5 9
„ 8 „ 12	..	..	..	4 6	„ 11 „ 15	..	..	..	6 6

BEST CAMEL HAIR GILDERS' MOPS

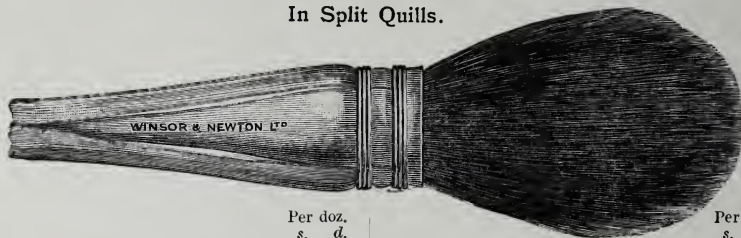
In Quills. Wire Bound, White Handles.



				Per doz.					Per doz.
				s. d.					s. d.
No. 1	..	..	..	4 6	No. 5	..	..	..	9 6
„ 2	..	..	..	5 6	„ 6	..	..	..	11 0
„ 3	..	..	..	6 8	„ 7	..	..	..	14 0
„ 4	..	..	..	8 0	„ 8	..	..	..	16 0

BEST CAMEL HAIR DABBERS

In Split Quills.



				Per doz.					Per doz.
				s. d.					s. d.
No. 1	..	..	..	2 0	No. 4	..	..	..	8 0
„ 1½	..	..	..	2 8	„ 5	..	..	..	10 8
„ 2	..	..	..	3 8	„ 6	..	..	..	13 0
„ 2½	..	..	..	4 8	„ 8	..	..	..	16 0
„ 3	..	..	..	6 0					

SUPERFINE CAMEL HAIR GILDERS' TIPS.

				Per doz.
				s. d.
Hair 1 inch to 3 inches long	..	..	..	2 0

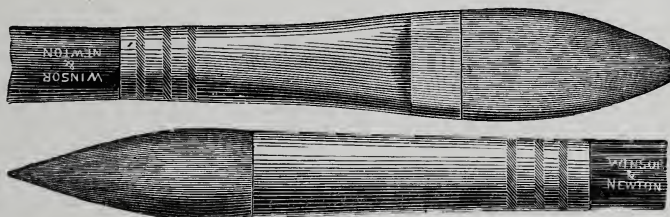
				Per doz.
				s. d.
PENNY CAMEL HAIR BRUSHES, in tin ferrules, or in quills, red polished handles, in cardboard box with glass lid, containing one gross, assorted sizes	..	..	..	8 0
			per box	

WASH OR SKY BRUSHES. MADE OF BEST SIBERIAN HAIR.



Small size, Flat or Round (as illustrated)	..	..	..	..	per doz.	s. 6	d. 0
Large "	"	"	"	"	"	10	0

WASH OR SKY BRUSHES. MADE OF DYED SABLE HAIR.



						Flat.	Round.
						s. d.	s. d.
Dyed Sable Hair Wash Brushes, in Nickel Ferrules (as illustrated)	per doz.	28	0				
Small ditto ..	..	24	0				32 0
							28 0

FLAT RED SABLE BRUSHES IN ALBATA FERRULES.

For Broad Washes.

$\frac{1}{2}$ inch wide	..	..	each	1	6	$1\frac{1}{2}$ inch wide	..	..	each 4 6
$\frac{3}{4}$ "	..	..	"	2	3	2 "	..	..	" 6 0
1 "	..	..	"	3	0	$2\frac{1}{2}$ "	..	..	" 7 6

FLAT CAMEL HAIR BRUSHES IN TIN FERRULES.

For Broad Washes in Water Colour Painting, or Damping Copying Paper.

$\frac{1}{2}$ inch wide	..	..	per doz.	2	8	2 inches wide	..	..	per doz. 10 8
$\frac{3}{4}$ "	..	..	"	4	0	$2\frac{1}{2}$ "	..	..	" 13 4
1 "	..	..	"	5	4	3 "	..	..	" 16 0
$1\frac{1}{2}$ "	..	..	"	6	8	$3\frac{1}{2}$ "	..	..	" 18 8
$1\frac{3}{4}$ "	..	..	"	8	0	4 "	..	..	" 21 4
$2\frac{1}{4}$ "	..	..	"	9	4				

N.B.—Brushes for Oil Painting will be found on pages 110 to 116.

DRAWING PAPERS.

Messrs. WINSOR & NEWTON, Limited, pay particular attention to this department, and keep constantly on hand a large and varied stock of seasoned first-class Drawing Papers, comprising all kinds required, including the Hand-made Drawing Paper recently introduced and stamped "Guaranteed Pure Paper R.W.S."

N.B.—ALL Drawing Papers require more care than they generally receive; they are very sensitive to, and are easily injured by Damp Atmosphere and Sea-air. If they were always stored in warm dry rooms, the complaints which are made as to Mildew and Spots (the result of Damp) would seldom occur.

WHATMAN'S "ARTISTS'" DRAWING PAPER,

which consists of the best of Whatman's Papers carefully selected at the mill.

	Weight to ream.						Per quire.
							s. d.
Imperial	.. 90 lbs.,	Hotpressed, Not and Rough	..	..	..	..	10 8
"	.. 140 "	" " " "	..	..	..	..	16 6
"	.. 300. "	" " " "	..	..	..	..	37 6
Double Elephant	235 "	" " " "	..	..	..	..	28 0

WHATMAN'S

THICK AND EXTRA THICK DRAWING PAPER.

	Weight to ream.						Per quire
							s. d.
Royal ..	.. 60 lbs.,	Hotpressed, Not and Rough	..	..	..	..	6 6
*Imperial	.. 90 "	" " " "	..	..	..	..	9 6
"	.. 140 "	" " " "	..	..	..	..	15 0
Double Elephant	235 "	" " " "	..	..	..	..	26 0

* Also made in special surface for Black and White Drawing at the same price.



"GRIFFIN" ANTIQUARIAN PAPER.

A Choice, Extra-Thick, Seamless Drawing Paper of Whatman's Manufacture, made expressly for Winsor & Newton, Ltd.

Per sheet, 53 inches by 31 inches, "Not" and "Rough" s. d.
 5 0

The initials of the Firm (W. & N.) are in the water-mark of this paper; and at the corner of every sheet is stamped their trade-mark.

WHATMAN'S DRAWING PAPER.

		Weight to ream.			Inches.	Per quire.	
						s.	d.
Demy ..	..	25 lbs.,	Hotpressed and Not ..	..	20 by 15½	2	1
Medium ..	..	34 "	" "	..	22 " 17½	3	0
Royal ..	..	44 "	Hotpressed, Not and Rough ..	..	24 " 19½	4	0
Imperial ..	..	72 "	" "	..	30½, 22	6	8
Double Elephant	133	"	" "	..	40 " 26¾	12	10
Antiquarian ..	240	"	" "	..	52½, 30½	60	0

WHATMAN'S VELLUM DRAWING PAPER.

Made expressly for Illuminating, Flower Painting, Etching, &c.

				Inches.	Per quire.	
					s.	d.
Royal ..	..	100 lbs. to the ream ..	..	24¼ by 19½	13	0
Imperial½	..	130 " "	..	30½ " 22	17	0

WHATMAN'S

IMITATION "CRESWICK" DRAWING PAPER.

(Resembling the old celebrated Creswick Paper in texture and tint.)

				Per quire.	SEAMLESS.	
				s.	d.	Per quire.
				s.	d.	s.
Imperial ..	..	110 lbs. to the ream, Not and Rough	..	12	0	13
Double Elephant	210	" " " "	..	22	6	25

WHATMAN'S "RETREE" DRAWING PAPER.

"Retree" Papers are made from the same material and at the same time as the best; they are sheets thrown out on account of a mark or blemish.

				Per quire.	
				s.	d.
Imperial ..	..	72 lbs. to the ream, Hotpressed and Not	..	5	9
" ..	..	90 " " " "	..	7	6
" ..	..	140 " " " "	..	11	8
Double Elephant	133	" " " "	..	10	9
Antiquarian, ..	240	" " Not surface only	..	32	6

OUTSIDES DRAWING PAPER.

				Per parcel.
				s.
				d.
14 lb. Parcels of the outside sheets of Hand-made Drawing Papers, assorted sizes and surfaces	..	..	..	10

(Special quotations given for Reams of Whatman's Papers.)

HODGKINSON'S EXTRA FINE HAND-MADE DRAWING PAPER.

As supplied to Her Majesty's Stationery Office.

FREE FROM LINE-MARK DOWN THE CENTRE.

	Weight to ream.		Inches.		Per quire.
					s. d.
Royal ..	44 lbs.,	Hotpressed and Not	24 by 19½	..	4 0
Imperial ..	72 „	„ „ „	30½ „ 22	..	6 6
„ ..	90 „	„ „ „	30½ „ 22	..	9 0
„ ..	140 „	„ „ „	30½ „ 22	..	14 0
Double Elephant	140 „	„ „ „	40 „ 26¾	..	12 6

“O. W.” DRAWING PAPER.

A Hand-made Paper, manufactured under the direction of the Royal Society of
Painters in Water Colours.

EXTRACT FROM THE COMPANY'S CIRCULAR:—

“The Paper is manufactured by hand, without bleach or chemical of any kind, solely for the Company, and under their direction: it is subjected to rigid chemical and microscopical analysis; while every sheet, in addition to the water-mark of the Company, bears the stamp of the Royal Society of Painters in Water Colours, as a guarantee of quality and purity.”

	Weight to ream.				Per quire.
					s. d.
Imperial ..	72 lbs.,	Nos. 1 and 4 Surfaces	..	..	6 8
„ ..	90 „	No. 4 Surface	..	..	9 6
„ ..	140 „	„ 4 „	..	..	15 0
Double Elephant	140 „	„ 4 „	..	..	15 0
„ ..	325 „	„ 40 „	..	..	35 0
Antiquarian ..	240 „	„ 4 „	..	..	60 0

BLOCKS AND SKETCH BOOKS OF “O. W.” DRAWING PAPER
ARE MADE TO ORDER.

WINSOR & NEWTON'S IMITATION "STEINBACH" DRAWING PAPER.

Messrs. WINSOR & NEWTON, LTD., have every confidence in placing this Paper on the market. It has been subjected to very exhaustive tests, not only for Water Colour Work, but also for Pastel, Pencil, and Charcoal Drawings, as well as for General Black and White Work for reproduction, and in every instance the result has been entirely satisfactory.

Dealers may confidently recommend its use to SCHOOLS OF ART, &c., where an inexpensive, reliable Drawing Paper for general purposes is required.

Imperial, 30 by 22½ inches, 65 lbs. to ream	per quire	<i>s.</i> 2	<i>d.</i> 6
" " " " " " "	per ream	40	0 net.
" " " " " " "	per half ream	21	6 net.

CONTINUOUS. 54 inches wide—

Per roll of 10 yards	3 4	Per roll of 50 yards	15 6
" 25 " " " " " "	8 0	" 100 " " " " " "	30 0

Samples on Application.

HOLLINGWORTH'S "IMPROVED" DRAWING PAPER.

		Inches.			Per quire.
					<i>s.</i> <i>d.</i>
Demy ..	24 lbs. to the ream, Hotpressed and Not,	20 by 15½	..	1	3
Medium ..	32 " " " " " "	22 " 17¾	..	1	8
Royal ..	42 " " " " " "	24 " 19	..	2	2
Imperial ..	72 " " " " " "	30½ " 22½	..	3	8
" " "	90 " " " " " "	30½ " 22½	..	5	0
Double Elephant	130 " " " " " "	40 " 26¾	..	7	0

J. D. HARDING'S DRAWING PAPER.

					Per quire.
					<i>s.</i> <i>d.</i>
Imperial	72 lbs. to the ream .. .. .	.. .. .	.. .. .	.. .. .	5 0
" (Extra thick)	140 " " " " " "	.. .. .	.. .. .	.. .. .	10 0

JOYNSON'S EXTRA SUPERFINE MACHINE-MADE DRAWING PAPER.

	Weight to ream.	Inches.			Per quire.
					<i>s.</i> <i>d.</i>
Imperial ..	72 lbs. Hotpressed, Not and Rough,	30 by 22	..	4	8
" " "	90 " " " " " "	30 " 22	..	5	10
" " "	140 " " " " " "	30 " 22	..	9	0
Double Elephant	140 " " " " " "	40 " 27	..	9	0
Antiquarian ..	250 " Not Surface only ..	52½ " 30½	..	18	0
Emperor ..	535 " " " " " "	72 " 48	..	36	0

CARTRIDGE DRAWING PAPER.

SUPERFINE CARTRIDGE PAPER.

					Per quire.		Per ream.		Per half-ream.	
					s.	d.	NET. s.	d.	NET. s.	d.
Students'	60 lbs. to ream,	30 by 22 ins. ..			2	0	32	6	*	
Imperial, Not surface,	78 "	" 30 " 22 " ..			3	6	52	0	28	0
Imperial, Hotpressed,	78 "	" 30 " 22 " ..			3	6	52	0	28	0

FINE CARTRIDGE PAPER.

FINE CARTRIDGE PAPER.					Per quire.		Per ream.		Per half-ream.	
					s.	d.	NET.		NET.	
					s.	d.	s.	d.	s.	d.
Medium	..	..	30 lbs. to ream,	22 by 17 ins.	0	10	13	0		*
Royal	..	..	48 "	24 " 19 "	1	6	24	0		*
Thin log	..	..	38 "	26 " 21 "	1	3	19	0		*
Thick Log	..	..	48 "	26 " 21 "	1	6	24	0		*
Thin Engineers'	..	..	70 "	30 " 22 "	2	3	35	0	19	0
Thick Engineers'	..	..	90 "	30 " 22 "	3	0	45	0	25	0
Double Elephant	..	..	120 "	40 " 27 "	3	9	60	0	32	0

GOOD CARTRIDGE PAPER.

						Per quire.		Per ream.		
						s.	d.	NET. s.	d.	
Royal "School of Art,"	40 lbs. to ream,	24 by 19 ins.			0	10	13	0	*	
Imperial "School of Art,"	60 "	" 30 " 22 " ..			1	4	21	0	*	
Imperial, White ..	70 "	" 30 " 22 " ..			1	6	24	0	*	

* Quire prices charged for less than one ream.

CONTINUOUS CARTOON CARTRIDGE PAPER.

WHITE.					Per roll of 12 yards.		Per roll of 25 yards.		Per roll of 50 yards.		Per roll of 100 yards.	
		Width.			s.	d.	s.	d.	s.	d.	s.	d.
Thin	36 inches	..			2	0	4	0	7	6	—	
Medium	45 "	..			3	6	7	0	13	6	26	3
Thin	54 "	..			4	0	8	0	15	6	30	0
Thick	30 "	..			4	0	8	0	15	6	30	0
"	54 "	..			8	0	16	0	31	0	60	0
"	60 "	..			8	0	16	0	31	0	60	0
TINTED.												
		Width.										
Buff, Stone and French Gray,	54 inches				6	0	12	0	23	0	45	0

HAND-MADE TINTED CRAYON PAPER.

				Per quire.	
				s.	d.
Imperial, 72 lbs. to ream, 30 by 22 inches, Buff tint only ..	..	..	..	7	3

BEST MACHINE-MADE TINTED CRAYON PAPER.

				Per quire	
				s.	d.
Imperial ..	..	90 lbs. to ream, 30 by 21½ inches, in 33 Tints ..	..	4	6
Double Elephant ..	144	„ „ 40 „ 27 „ „ 6 „ ..	..	7	0

FRENCH HAND-MADE CRAYON PAPER.

				Per quire.		1 Tint.		Assorted Tints.	
						Per Ream.		Per Ream.	
				s.	d.	s.	d.	s.	d.
Michallet Royal, 24 by 19 inches ..	..	net	1 6	26	0	27	0		
No. 1 White; Nos. 2 to 12 various tints.									
Ingres Imperial, 30 by 22½ inches, White only ..	2	8	42	0	—				

ANTI-PONCE PASTEL PAPER.

				Per dozen sheets.	
				s.	d.
Specially prepared for soft Pastel Crayon Drawings, 25 inches by 19, in three tints, Cream, Salmon, and Gray ..	..	..	..	7	0

				Per yard.	
				s.	d.
PASTEL CANVAS, 80 inches wide ..	..	..	..	9	0

Pattern Books of Tinted Crayon and other Drawing Papers may be had on application.

MOUNTED DRAWING PAPERS.

WHATMAN'S IMPERIAL DRAWING PAPER.

						Per yard run 22 in. wide.	Per yard run 30 in. wide.	Per SHEET 30 in. by 22.
						s. d.	s. d.	s. d.
On Union Cloth	..	..	..	..	..	I 4	I 10	I 2
On Brown Holland	..	..	..	..	..	I 6	2 2	I 4
On White Linen	..	..	..	..	..	I 8	2 4	I 6

WHATMAN'S DOUBLE ELEPHANT DRAWING PAPER.

				Per yard run 26 in. wide.	Per yard run 39 in. wide.	Per yard run 52 in. wide.	Per SHEET 39 in. by 26
				s. d.	s. d.	s. d.	s. d.
On Union Cloth	..	..	..	1 8	2 4	3 2	1 8
On Brown Holland	..	..	..	1 10	2 9	3 8	2 0
On White Linen	..	..	..	2 0	3 0	4 0	2 3

WHATMAN'S ANTIQUARIAN DRAWING PAPER.

						Per yard run 30 in. wide.	Per yard run 52 in. wide.	Per SHEET 52 in. by 30.
						s. d.	s. d.	s. d.
On Union Cloth	..	..	..	..	..	3 2	5 4	4 6
On Brown Holland	..	..	..	..	..	3 4	5 8	4 9
On White Linen	..	..	..	..	..	3 6	6 0	5 0

BEST CONTINUOUS CARTOON PAPER.

THIN PAPER.					THICK PAPER.		
Per yard run	Per yard run	Per yard run	Per yard run	Per yard run	Per yard run	Per yard run	Per yard run
30 in. wide.	54 in. wide.	60 in. wide.	30 in. wide.	54 in. wide.	60 in. wide.	30 in. wide.	60 in. wide.
s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
On Cotton Cloth ..	1 2	2 0	2 3	1 3	2 3	2 6	2 6
On Union Cloth ..	1 3	2 2	2 6	1 5	2 6	2 9	2 9
On Brown Holland	1 9	3 0	3 6	1 11	3 3	3 9	3 9

Mounted Drawing Papers can be supplied in any length up to 100 feet ; a considerable stock is kept ; but the range being extensive, it is possible that a particular kind may not be ready, in which case an order will be executed in a few days.

PREPARED VELLUM

FOR ILLUMINATED ADDRESSES, HERALDIC PAINTING, &c.,

Cut to the following sizes:—

Inches.	Each.	Inches.	Each	Inches.	Each.
	s. d.		s. d.		s. d.
7 by 5	0 6	15 by 13	2 3	26 by 22.. ..	7 6
8 „ 6	0 8	16 „ 12	2 3	27 „ 22.. ..	7 6
9 „ 7	0 9	18 „ 14	3 0	28 „ 24.. ..	9 0
10 „ 7	0 10	20 „ 15	3 6	30 „ 21.. ..	9 6
10 „ 8	1 0	22 „ 17	4 6	30 „ 25.. ..	10 0
12 „ 9	1 3	24 „ 18	5 3	32 „ 27.. ..	12 0
14 „ 10	1 6	25 „ 19	6 0	36 „ 28.. ..	16 0
14 „ 12	1 9	25 „ 21	6 9	36 „ 30.. ..	18 0
15 „ 10	1 9				

* PREPARED IVORIES

FOR MINIATURE PAINTING.

Nos.	Inches.	net. Each.	Nos.	Inches.	net. Each.
		s. d.			s. d.
0 ..	2 by 1 $\frac{1}{8}$	0 6	7 ..	3 $\frac{3}{4}$ by 3	2 8
1 ..	2 $\frac{3}{8}$ „ 1 $\frac{1}{2}$	0 8	8 ..	4 $\frac{1}{4}$ „ 3 $\frac{1}{4}$	3 0
2 ..	2 $\frac{1}{2}$ „ 2	0 10	9 ..	4 $\frac{5}{8}$ „ 3 $\frac{5}{8}$	4 0
3 ..	2 $\frac{3}{4}$ „ 2 $\frac{1}{4}$	1 2	10 ..	5 „ 4	5 9
4 ..	3 „ 2 $\frac{1}{2}$	1 8	11 ..	5 $\frac{1}{4}$ „ 4 $\frac{1}{4}$	7 6
5 ..	3 $\frac{1}{4}$ „ 2 $\frac{5}{8}$	1 10	12 ..	6 „ 4 $\frac{5}{8}$	10 0
6 ..	3 $\frac{5}{8}$ „ 2 $\frac{7}{8}$	2 5			

Special quotations for larger sizes and for mounted Ivories.

Oval Ivories cut to Order.

* *Prepared Ivories are liable to an advance in price.*

TRANSFER PAPERS.

(Size, 22 $\frac{1}{2}$ by 17 $\frac{1}{2}$.)

	PER QUIRE.	
	Prepared one side.	Prepared both sides.
	s. d.	s. d.
Black	1 3	1 8
White, Yellow and Red	1 6	2 0
Blue	1 9	2 3
Black Lead	2 3	3 4

Special quotations for reams.

TRACING PAPERS.

IN SHEETS.

No.	Inches. 30 by 20 Per Quire.				Inches. 40 by 30 Per Quire.				No.	Inches. 30 by 20 Per Quire.				Inches. 40 by 30 Per Quire.			
	s.	d.	s.	d.	s.	d.	s.	d.		s.	d.	s.	d.	s.	d.	s.	d.
1. Thin ..	1	9	3	6	N. Stout ..	2	0	4	0	O. Thin, Glazed ..	2	6	5	0			
3. Thick ..	2	0	4	0	P. Stout, Glazed ..	2	10	5	8	D1. Detail Paper, Thin.	2	0	4	0			
20. Translucid, Blue shade ..	3	0	6	0	D2. Detail Paper, Thick	2	9	5	6								
M. Thin ..	1	9	3	6													

8. BEST FRENCH TRACING PAPER (Papier Végétal),

in Sheets, size 25 inches by 19, per quire 4s. od.

Special quotations for Reams.

IN ROLLS OF TWENTY-ONE YARDS.

No.									s.	d.
5. Thin ..	..	..	..	..	44 inches wide ..	per roll			4	6
6. Thick ..	..	..	..	..	44	"	"	"	5	6
21. Extra Thick Vellum, Cream shade					31	"	"	"	9	4
"	"	"	"	"	40	"	"	"	13	4
23. Thick, Cream shade ..	..	..	..	..	31	"	"	"	6	8
"	"	"	"	"	40	"	"	"	9	4
24. Thick, Blue shade ..	..	..	..	..	40	"	"	"	10	8
25. Medium Thick, "Blue Satin" ..	..	..	..	..	40	"	"	"	6	0
"	"	"	"	"	44	"	"	"	6	8
27. Thick, extra tough, Blue shade ..	..	..	..	..	30	"	"	"	6	0
"	"	"	"	"	40	"	"	"	9	0
28. Thick, extra tough, Cream shade					30	"	"	"	6	0
"	"	"	"	"	40	"	"	"	9	0
29. Medium Thick, Blue shade ..	..	..	..	..	40	"	"	"	4	0
30. Medium Thick, Cream shade ..	..	..	..	..	40	"	"	"	4	0
31. Parchment Paper, thick, extra quality					40	"	"	"	12	0
32. Vegetable Parchment Paper, extra quality, dull back ..	..	..	..	..	40	"	"	"	12	0
33. Thick, extra tough, Blue shade ..	..	..	..	..	40	"	"	"	6	0
D11. Extra Tough Detail Paper, thin ..	..	..	..	..	40	"	"	"	3	0
D12. Extra Tough Detail Paper, thick					40	"	"	"	4	6
E12. Medium Thick ..	..	..	..	..	43	"	"	"	4	3
R10. Thin ..	..	..	..	..	43	"	"	"	3	9
R12. Stout ..	..	..	..	..	43	"	"	"	4	9
R13. Extra Stout, Blue shade ..	..	..	..	..	43	"	"	"	7	6
S1. Thin, tough ..	..	..	..	..	40	"	"	"	6	0
S2. Medium, tough ..	..	..	..	..	40	"	"	"	7	6
S3. Stout, tough ..	..	..	..	..	40	"	"	"	9	0

D13. DETAIL PAPER, in Rolls of 50 yards, 60 inches wide .. per roll 6 0

TRACING CLOTHS.

In Rolls of 24 Yards.

“RELIANCE” TRACING CLOTH,

DULL BACK ONLY.

DOLLAR ONLY.											
		Per roll.		Per yard.				Per roll.		Per yard.	
		s.	d.	s.	d.			s.	d.	s.	d.
30 inches wide ..		11	9	0	7	40 inches wide ..		16	0	0	9
37 " " ..		13	6	0	8	43 " " ..		19	0	0	11

“STANDARD” TRACING CLOTH,

DULL BACK.*

		Per roll.		Per yard.		Per roll.		Per yard.	
		s.	d.	s.	d.	s.	d.	s.	d.
18 inches wide	..	8	6	0	5	40 inches wide	..	19	6
30 „ „	..	14	0	0	8	42 to 43 inches wide		21	0
37 to 38 inches wide		17	0	0	10	47 to 48 „ „		27	6

“IMPERIAL” VELLUM TRACING CLOTH,

DULL BACK.*

		Per roll.				Per roll.			
		s.	d.			s.	d.		
18 inches wide	..	10	0	0	6	38 inches wide	..	25	0
27 " "	..	17	0	0	9	41 " "	..	27	0
30 " "	..	18	0	0	10	48 " "	..	32	0
36 " "	..	20	0	1	0	54 " "	..	34	0

“EXCELSIOR” TRACING CLOTH,

FINEST QUALITY,

DULL BACK ONLY.

		Per roll.				Per roll.			
		s.	d.	s.	d.	s.	d.	s.	d.
30 inches wide	..	21	8	1	0	38 inches wide	..	28	10
36 " "	..	23	6	1	2	41 " "	..	30	8

SAGARS’ TRACING CLOTH,

DULL BACK.*

		Per roll.		Per yard.				Per roll.		Per yard.		
		s.	d.	s.	d.			s.	d.	s.	d.	
19 inches wide	..	10	0	0	6	38 to 40 inches wide		25	0	1	2	
30 " "	..	18	0	0	10			42	27	0	1	3
36 to 38 inches	..	20	0	1	0							

* “Bright” Tracing Cloth is only obtained to order.

SOLID DRAWING BLOCKS.

Series I.

WITH OR WITHOUT COVERS.

MADE OF "GRIFFIN" ANTIQUARIAN PAPER.

A pure, extra thick, hand-made Drawing Paper of Whatman's Manufacture,
made solely for Winsor & Newton, Limited.



NOT OR ROUGH SURFACE.

Each containing 16 Sheets.

							Solid Blocks.		Solid Blocks with Half Bound Covers and Pockets.	
							Each.		Each.	
							s.	d.	s.	d.
32mo Imperial	..	..	..	Inches.	5 by 3½	..	1	6	2	0
24mo "	..	..	..	7 "	3½	..	2	2	2	9
16mo "	..	..	..	7 "	5	..	2	8	3	3
8vo "	..	..	..	10 "	7	..	4	6	5	6
16mo Antiquarian	..	..	..	12 "	7½	..	6	4	7	3
8vo Double Elephant	..	..	..	12 "	9	..	7	6	9	0
4to Imperial	..	..	..	14 "	10	..	9	0	11	0
8vo Antiquarian	..	..	..	15 "	12	..	12	8	14	6
4to Double Elephant	..	..	..	18 "	12	..	15	0	18	0
Half Imperial	..	..	..	20 "	14	..	18	0	22	0

SOLID DRAWING BLOCKS.

Series 2.

WITH OR WITHOUT COVERS.



SOLID BLOCK.



SOLID BLOCK WITH HALF-BOUND COVER.

Made of WHATMAN'S Extra Thick Drawing Paper.

HOT-PRESSED, NOT OR ROUGH.

		Inches.				Solid Blocks only.	With Half-Bound Covers and Pockets.
						Each. s. d.	Each. s. d.
32mo Imperial	..	5	by 3½	..	20 sheets	0 9	1 3
16mo "	..	7	" 5	..	"	1 3	2 0
8vo Royal	..	9	" 5½	..	"	1 9	2 6
16mo Double Elephant	..	9	" 6	..	"	1 11	2 9
8vo Imperial	..	10	" 7	..	"	2 2	3 2
6mo "	..	14	" 6¾	..	"	3 2	4 9
4to Royal	..	11½	" 9	..	"	3 6	5 0
8vo Double Elephant	..	12	" 9	..	"	3 8	5 3
4to Imperial	..	14	" 10	..	"	4 3	6 0
3mo "	..	18	" 10	..	"	6 0	9 0
4to Double Elephant	..	18	" 12	..	"	7 4	10 5
Half Imperial	..	20	" 14	..	"	8 4	12 0

SOLID DRAWING BLOCKS.

Series 3 and 3a.

WITH OR WITHOUT COVERS.

Made of WHATMAN'S Thick Drawing Paper.

HOT-PRESSED, NOT OR ROUGH.

		Inches.				Series 3. 24 SHEETS.		Series 3a. 32 SHEETS.	
						Solid Blocks only.	With Half-Bound Covers and Pockets.	Solid Blocks only.	With Half-Bound Covers and Pockets.
						Each. s. d.	Each. s. d.	Each. s. d.	Each. s. d.
32mo Imperial	..	5	by 3½	..		0 6	0 11	0 8	1 1
16mo Royal	..	5½	" 4½	..		0 8	1 2	0 10	1 4
16mo Imperial	..	7	" 5	..		0 11	1 6	1 1	1 9
8vo Royal	..	9	" 5½	..		1 2	2 0	1 6	2 4
8vo Imperial	..	10	" 7	..		1 8	2 8	2 0	3 0
4to Royal	..	11½	" 9	..		2 2	3 6	2 8	4 0
6mo Imperial	..	14	" 6¾	..		2 2	3 6	2 8	4 0
4to "	..	14	" 10	..		3 2	4 6	4 0	5 4
3mo "	..	18	" 10	..		4 6	7 4	5 6	8 4
Half Royal	..	18	" 11½	..		5 0	8 0	5 8	8 8
Half Imperial	..	20	" 14	..		6 8	10 8	8 4	12 4

These Blocks are also made of Whatman's "Special Surface" Paper for Black and White Drawing; prices as above.

SOLID DRAWING BLOCKS.

Series 4.

WITH OR WITHOUT BROWN HOLLAND COVERS.

Made of WHATMAN'S Drawing Paper (Imperial, 72 lbs.).

HOT-PRESSED, NOT OR ROUGH.

		Inches.						Solid Blocks only.		With Brown Holland Covers and Pockets.	
		s.	d.			s.	d.	s.	d.	s.	d.
32mo Imperial	..	5	by 3½	..	32 sheets	..	..	5	6	11	0
16mo Royal ..	..	5½	.. 4½	..	..	..	..	8	0	14	0
16mo Imperial	..	7	.. 5	..	..	..	..	10	0	17	0
8vo Royal ..	..	9	.. 5½	..	..	..	..	15	0	22	0
8vo Imperial	..	10	.. 7	..	..	..	..	18	0	27	0
4to Royal ..	..	11½	.. 9	..	..	..	..	28	0	42	0
6mo Imperial	..	14	.. 6¾	..	..	..	..	26	0	40	0
4to ..	..	14	.. 10	..	..	..	..	35	0	51	0

SOLID DRAWING BLOCKS.

Series 5 and 6.

*Made of IMITATION CRESWICK Drawing Paper, or
J. D. HARDING'S Extra-Thick Drawing Paper.*

						Series 5.		Series 6.	
		Inches.				IMITATION CRESWICK.		J. D. HARDING.	
		s.	d.			s.	d.	s.	d.
32mo Imperial	..	5	by 3½	..	20 sheets	..	0 7	0 6	
16mo ..	..	7	.. 5	..	..	..	1 0	0 10	
8vo ..	..	10	.. 7	..	..	..	1 9	1 6	
6mo ..	..	14	.. 6¾	..	..	..	2 4	2 0	
4to ..	..	14	.. 10	..	..	..	3 4	3 0	
3mo ..	..	18	.. 10	..	..	..	4 8	4 2	
Half ..	..	20	.. 14	..	..	..	7 0	6 4	

SOLID DRAWING BLOCKS.

Series 7.

Made of HOLLINGWORTH'S Improved Drawing Paper (Imperial, 90 lbs.).

								Each.	
		Inches.						s.	d.
16mo Imperial	..	..	7 by 5	..	32 sheets	..	..	0	8
8vo ..	..	..	10 .. 7	..	..	..	..	1	4
6mo ..	..	..	14 .. 6¾	..	..	..	..	1	8
4to ..	..	..	14 .. 10	..	..	..	..	2	6

SOLID BLOCKS.**Series 8.****FOR WATER COLOUR SKETCHING.***Made of good MACHINE-MADE Paper, NOT surface.*

Inches.							Per doz.	
							s.	d.
Sixpenny Block	..	..	..	9½ by 6	..	20 sheets	..	4 0
One Shilling Block	..	..	..	12 „ 9½	..	„	..	8 0

SOLID DRAWING BLOCKS.**Series 9.***Made of THIN ENGINEERS' Cartridge Paper.*

Inches.							Per doz.	
							s.	d.
16mo Imperial	..	..	..	7 by 5	..	24 sheets	..	4 0
8vo Royal	..	..	..	9 „ 5½	..	„	..	6 0
8vo Imperial	..	..	..	10 „ 7	..	„	..	8 0
4to Royal	..	..	..	11½ „ 9	..	„	..	12 0
4to Imperial	..	..	..	14 „ 10	..	„	..	16 0

SCHOOL SOLID DRAWING BLOCKS.**Series 10.***Made of Good White Cartridge Paper.*

Inches.							Per doz.	
							s.	d.
Sixpenny Block	..	..	..	10 by 7	..	20 sheets	..	4 0
One Shilling Block	..	..	..	14 „ 10	..	„	..	8 0

SOLID DRAWING BLOCKS.**Series 11.***Made of IMITATION "STEINBACH" PAPER.*

Inches.							Per doz.	
							s.	d.
32mo Imperial	..	..	..	5 by 3½	..	32 sheets	..	4 0
16mo „	..	..	..	7 „ 5	..	„	..	5 4
8vo Royal	..	..	..	9 „ 5½	..	„	..	6 0
8vo Imperial	..	..	..	10 „ 7	..	„	..	8 0
4to Royal	..	..	..	11½ „ 9	..	„	..	12 0
6mo Imperial	..	..	..	14 „ 6¾	..	„	..	14 0
4to „	..	..	..	14 „ 10	..	„	..	16 0

SOLID BLOCKED SKETCH BOOKS.

Series 21 and 21a.

Made as Sketch Books, but with the three outer edges fastened as ordinary Solid Blocks.



Made of WHATMAN'S Extra Thick Drawing Paper.

						Series 21.		Series 21a.	
						Half-bound Leather Back, Cloth Sides.		Brown Holland Covers.	
						Each.		Each.	
						s.	d.	s.	d.
16mo Imperial	..	..	7	by 5	.. 20 leaves	1	8	1	6
8vo-Royal	..	..	9	.. 5½	..	2	4	2	0
8vo Imperial	..	..	10	.. 7	..	2	10	2	6
4to	..	..	14½	.. 10	..	5	0	4	6

SOLID BLOCKED SKETCH BOOKS.

Series 22 and 22a.

Made of WHATMAN'S Thick Drawing Paper.

						Series 22.		Series 22a.	
						Half-bound Leather Back, Cloth Sides.		Brown Holland Covers.	
						Each.		Each.	
						s.	d.	s.	d.
32mo Imperial	..	..	5	by 3½	.. 32 leaves	1	0	0	10
24mo	..	..	7	.. 3¼	..	1	3	1	1
16mo	..	..	7	.. 5	..	1	8	1	6
8vo Royal	..	..	9	.. 5½	..	2	2	1	11
12mo Imperial	..	..	10	.. 4½	..	2	2	1	11
8vo	..	..	10	.. 7	..	2	10	2	6
4to Royal	..	..	11½	.. 9	..	4	0	3	6
4to Imperial	..	..	14½	.. 10	..	5	0	4	6

SOLID BLOCKED SKETCH BOOKS.

Series 23.

Brown Holland Covers, with Elastic Band to fasten.

Made of WHATMAN'S Drawing Paper, Imperial, 72lbs.

						Each.	
						s.	d.
32mo Imperial	..	..	5	by 3½	.. 24 leaves	0	8
24mo	..	..	7	.. 3¼	..	0	10
16mo	..	..	7	.. 5	..	1	0
8vo Royal	..	..	9	.. 5½	..	1	4
12mo Imperial	..	..	10	.. 4½	..	1	4
8vo	..	..	10	.. 7	..	1	8
4to Royal	..	..	11½	.. 9	..	2	4
4to Imperial	..	..	14½	.. 10	..	3	4

HALF-BOUND SKETCH BOOKS.

(NOT BLOCKED.)

Series 24 and 25.



Leather Back, Cloth Sides, and Elastic Band to Fasten.

Made of WHATMAN'S or TINTED CRAYON PAPERS.

				Inches.						Series 24.	Series 25.
										Whatman's Paper.	Tinted Crayon Paper.
										Per dozen.	Per dozen.
										s. d.	s. d.
32mo Imperial	..	..	..	5 by	3½	..	30 leaves	..	..	8 0	7 6
24mo	..	..	..	7	3¼	..	..	..	..	10 0	9 6
Pocket size	..	..	..	7	4½	..	..	..	..	12 0	11 0
16mo Imperial	..	..	..	7	5	..	..	..	..	12 0	11 0
8vo Royal	..	..	..	9	5½	..	..	..	..	16 0	—
12mo Imperial	..	..	..	10	4½	..	..	..	..	20 0	18 0
8vo	..	..	..	10	7	..	..	..	..	24 0	22 0
4to Royal	..	..	..	11½	9	..	..	..	..	30 0	—
4to Imperial	..	..	..	14½	10	..	..	..	..	42 0	38 0

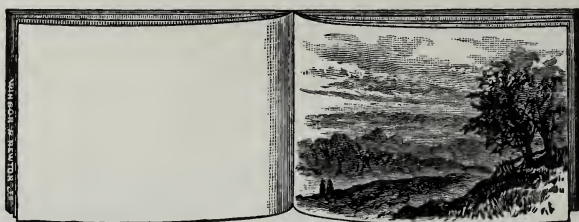
SKETCH BOOKS.

Series 26 and 27.

With Brown Holland Covers and Elastic Band to Fasten.

Made of WHATMAN'S or TINTED CRAYON PAPERS.

				Inches.						Series 26.	Series 27.
										Whatman's Paper.	Tinted Crayon Paper.
										Per dozen.	Per dozen.
										s. d.	s. d.
32mo Imperial	..	..	..	5 by	3½	..	30 leaves	..	..	6 0	5 6
24mo	..	..	..	7	3¼	..	..	..	..	8 0	7 6
Pocket size	..	..	..	7	4½	..	..	..	..	10 0	9 0
16mo Imperial	..	..	..	7	5	..	..	..	..	10 0	9 0
8vo Royal	..	..	..	9	5½	..	..	..	..	12 0	—
12mo Imperial	..	..	..	10	4½	..	..	..	..	14 0	12 0
8vo	..	..	..	10	7	..	..	..	..	18 0	16 0
4to Royal	..	..	..	11½	9	..	..	..	..	24 0	—
4to Imperial	..	..	..	14½	10	..	..	..	..	36 0	32 0



SKETCH BOOKS.

Series 28.

BOUND IN STIFF CLOTH COVERS.

Made of HOLLINGWORTH'S "IMPROVED" Drawing Paper.

				Inches.					Per doz.
									s. d.
16mo Imperial	..	..	..	7	by	5	..	22 leaves	6 0
8vo Royal	..	..	..	9	..	5½	..	..	8 0
8vo Imperial	..	..	..	10	..	7	..	..	12 0
4to Royal	..	..	..	11½	..	9	..	..	16 0
4to Imperial	..	..	..	14	..	10	..	..	20 0

SCHOOL SKETCH BOOKS.

Series 29.

With Cloth Backs and Stiff Marble Paper Sides, containing 20 leaves of Cartridge Paper.

Inches.									Per doz.
									s. d.
12 by 9½	..	..	..	..	..	..	..	..	8 0

SKETCH BOOKS.

Series 30.

Made of Good Cartridge Paper, bound in Brown Holland, with Elastic Band to fasten.

				Inches.					Per doz.
									s. d.
Sixpenny Sketch Book	..	..	..	5	by	3½	..	40 leaves	4 0
One Shilling Sketch Book	..	..	..	7	..	4½	..	40	8 0
One Shilling and Sixpenny Sketch Book	..	..	..	10	..	7	..	32	12 0
Two Shilling Sketch Book	..	..	..	11½	..	9	..	32	16 0
Two Shilling and Sixpenny Sketch Book	..	..	..	14½	..	10	..	32	20 0

SKETCH BOOKS.

Series 31.

FOR "SILVER POINT" DRAWING.

*Half Bound, Leather Backs, Cloth Sides, and Elastic Band to fasten.
Each containing 32 leaves.*

							Per doz. s. d.
7 by 4½ inches, with Metallic Pencil	..	..	..	..	..	..	12 0
10 „ 7 „ „ „	..	..	..	..	..	..	20 0
Sterling Silver Points for above	..	..	..	..	..	..	10 0

SCHOOL DRAWING BOOKS.

Made of BEST CARTRIDGE Paper. With Illustrated Tinted Paper Covers.

			Inches.				Per doz. s. d.	Interleaved with tissue. Per doz. s. d.
8vo Royal ..	..	..	9 by 5½	..	20 leaves	..	3 8	4 4
8vo Imperial	..	..	10 „ 7	..	„	..	5 8	6 6
4to Royal ..	..	..	11½ „ 9	..	„	..	7 4	8 6
4to Imperial	..	..	14½ „ 10	..	„	..	11 0	13 0

STUDENTS' DRAWING BOOKS.

Made of Superior Cartridge Paper. Tinted Paper Covers.

								Per doz. s. d.
No. 11.	9 by 5½ inches, containing 8 leaves	..	..	..	..	..	..	0 8
„ 12.	10 „ 7 „ „ 12 „	..	..	..	..	..	..	1 4
„ 13.	11½ „ 9 „ „ 16 „	..	..	..	..	..	..	2 0
„ 14.	14½ „ 10 „ „ 16 „	..	..	..	..	..	..	2 8
„ 15.	14½ „ 10 „ „ 24 „	..	..	..	..	..	..	4 0
„ 16.	14½ „ 10 „ „ 40 „	..	..	..	..	..	..	6 0
* „ 17.	14½ „ 10 „ „ 12 „	..	..	..	..	..	..	2 8
* „ 18.	14½ „ 10 „ „ 20 „	..	..	..	..	..	..	4 0
* „ 19.	14½ „ 10 „ „ 30 „	..	..	..	..	..	..	6 0

* Nos. 17, 18, and 19 are interleaved with tissue paper.

PLAN OF A COLOURED CHART FOR WATER-COLOUR PAINTING.



Showing an easy method of acquiring the knowledge of Mixing and Blending Colours into Tints,
by Mr. FREDERICK OUGHTON.



COPYRIGHT.

1 Indigo, Vandyke Brown, Crimson Lake.	2 French Blue, Brown Madder.	3 Cobalt, Sepia, Crimson Lake.	4 Cobalt, Light Red.	5 Cobalt, Rose Madder, Yellow Ochre.	6 Cobalt, Raw Sienna.	7 Cobalt, Rose Madder, Aureolin.
8 Cobalt, Yellow Ochre.	9 Sepia, Gamboge.	10 Indigo, Yellow Ochre.	11 Indigo, Gamboge.	12 Indigo, Sepia.	13 Prussian Blue, Burnt Sienna.	14 Prussian Blue, Burnt Sienna, Gamboge.
15 Prussian Blue, Aurora Yellow.	16 Prussian Blue, Aureolin.	17 French Blue, Crimson Lake.	18 Cobalt, Rose Madder.	19 Rose Madder, Yellow Ochre.	20 Vermilion, Gamboge.	21 Vermilion, Yellow Ochre.

The Warm and Cool Grays (Nos. 1 to 7) are for Clouds, Hills, Mountains and distant effects; and are also useful in Buildings, Old Walls, &c. Nos. 6 and 7 for the Gray in Flowers, &c.; the Cobalt predominating if a Blue Gray be required. No. 6 is an especially useful Gray for working over Shadows in Flesh. Nos. 8 to 12 are for distance and middle distance Trees, &c. Nos. 13 to 16 for foreground Trees, &c. Nos. 17 and 18 are Purples, used in Flowers, Fruit and foreground Shadows. Nos. 19, 20 and 21 can be used for warming up Greens, and as Flesh Tints, also for Flowers, Fruit and Drapery.

Size 14 x 8 inches. Retail, 2s. 6d. Trade, 1s. 8d. each.

Also a Pocket Edition, size 14 x 7½ inches, folded 7½ x 4½ inches, at the same price.

MOUNTING BOARDS.



50



52



54



55



56



57



58



59



62



63



65



66



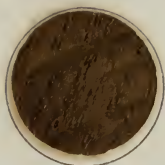
67



68



69



OAK VENEER.



WALNUT VENEER.



MAPLE VENEER.



WATERPROOF.
1



WATERPROOF.
2



WATERPROOF.
3



WATERPROOF.
4



WATERPROOF.
5

Owing to slight variations incident to the manufacture of Tinted Paper, absolute uniformity of colour cannot be guaranteed.

Tints 50, 52, 54, 57, 58, 63, and 68 can be supplied in all sizes up to Antiquarian; other tints not larger than Double Imperial. Bronze and Veneer Mounting Boards are made in all sizes up to Antiquarian. Waterproof tints are made in Royal size only.

MOUNTING BOARDS.

WHITE OR TINTED.

Series 1.

EXTRA SUPERFINE MOUNTING BOARDS.

	TRIMMED. Inches.				3 sheet.	4 sheet.	6 sheet.	8 sheet.
					s. d.	s. d.	s. d.	s. d.
Half Imperial ..	21½ by 14½	..	per dozen		2 0	2 8	4 0	—
Royal ..	24 „ 19	..	„		2 8	3 8	5 4	—
Imperial ..	29 „ 21½	..	„		4 0	5 4	8 0	10 8
Atlas ..	33½ „ 26	..	„		—	10 8	15 0	21 0
Double Elephant	39 „ 26	..	„		—	12 0	18 0	25 0

Series 2.

LONDON MOUNTING BOARDS.

WITH WHITE MIDDLES, ADAPTED FOR MOUNT CUTTERS.

	TRIMMED. Inches.				4 sheet.	6 sheet.	8 sheet.	10 sheet.	12 sheet.
					s. d.	s. d.	s. d.	s. d.	s. d.
Half Imperial ..	21½ by 14½	..	per doz.		1 8	2 3	3 0	3 9	4 6
Royal ..	24 „ 19	..	„		2 4	3 4	4 6	6 0	7 0
Imperial ..	29 „ 21½	..	„		3 4	4 6	6 0	7 6	9 0
Atlas ..	33½ „ 26	..	„		—	7 8	10 0	12 0	15 4
Double Elephant	39 „ 26	..	„		—	9 0	12 0	15 0	18 0
Double Imperial	43 „ 29	..	„		—	11 0	14 0	18 0	22 0
Leviathan ..	43 „ 34	..	„		—	24 0	30 0	38 0	48 0
Antiquarian ..	53 „ 35	..	each		—	4 6	6 0	7 6	9 0

Series 3.

FINE MOUNTING BOARDS.

	TRIMMED. Inches.				4 sheet.	6 sheet.	8 sheet.	10 sheet.	12 sheet.
					s. d.	s. d.	s. d.	s. d.	s. d.
Half Imperial ..	21½ by 15½	..	per doz.		1 4	1 9	2 6	3 2	3 6
Royal ..	24 „ 19	..	„		1 8	2 6	3 4	4 0	5 0
Imperial ..	31 „ 21½	..	„		2 8	3 6	5 0	6 3	7 0

Series 4.

SCHOOL MOUNTING BOARDS.

	TRIMMED. Inches.					Ordinary quality.	Best quality.
						s. d.	s. d.
Royal ..	24 by 19, Medium Thick	..	per dozen			1 3	1 8
„ ..	24 „ 19, Thick	..	„			1 10	2 4
Imperial ..	31 „ 21, Medium Thick	..	„			1 10	2 4
„ ..	31 „ 21, Thick	..	„			2 8	3 4

UNTRIMMED MOUNTING BOARDS, measuring about one inch larger each way than the above, are supplied to order at the same prices.

MOUNTING BOARDS.

Series 5.

WATERPROOF TINTED MOUNTING BOARDS.

		UNTRIMMED. Inches.					6 Sheet. s. d.	8 Sheet. s. d.
Royal	..	25	by	20, Tinted on one side	..	per dozen	4 8	7 0
Royal	..	25	„	20, Tinted on both sides	..	„	7 0	9 4

Series 6.

CRÊPÉ MOUNTING BOARDS.

WHITE OR TINTED.

		UNTRIMMED. Inches.					6 Sheet. s. d.	8 Sheet. s. d.
Half Imperial	..	22	by	15	..	per dozen	2 8	3 4
Royal	..	25	„	20	..	„	4 0	5 4
Imperial	..	30	„	22	..	„	5 4	7 0
Atlas	..	34	„	27	..	„	9 0	12 0
Double Elephant	..	40	„	27	..	„	12 0	15 0
Double Imperial	..	44	„	30	..	„	14 0	17 0

Series 7 and 7a.

GOLD BRONZED MOUNTING BOARDS.

Series 7. Best Quality, Lithographed Surface.

Series 7a. Second Quality, Printed Surface.

		UNTRIMMED. Inches.					Best.		Second.	
							6 Sheet. s. d.	8 Sheet. s. d.	6 Sheet. s. d.	8 Sheet. s. d.
Half Imperial	..	22	by	15	..	per dozen	7 0	7 4	3 3	4 0
Royal	..	25	„	20	..	„	9 6	10 0	5 4	6 2
Imperial	..	30	„	22	..	„	14 0	14 8	6 6	8 0
Atlas	..	34	„	27	..	„	23 0	26 0	—	—
Double Elephant	..	40	„	27	..	„	27 0	30 0	—	—

Crêpe Bronzed Mounting Boards are also supplied at the prices of Best Quality above.

Series 8.

VENEERED MOUNTING BOARDS.

Real Wood, Veneered on Stout Cardboard Mounts.

Made in OAK, WALNUT, and MAPLE.

		UNTRIMMED. Inches.					6 Sheet. s. d.	8 Sheet. s. d.
Half Imperial	..	22	by	16	..	per dozen	4 3	5 0
Royal	..	25	„	20	..	„	6 0	7 0
Imperial	..	32	„	22	..	„	8 6	10 0
Atlas	..	34	„	27	..	„	20 0	22 0
Double Elephant	..	40	„	27	..	„	24 0	27 0
Double Imperial	..	44	„	30	..	„	29 0	32 0
Leviathan	..	44	„	35	..	„	66 0	78 0
Antiquarian	..	54	„	36	..	each	10 0	11 0

OAK, WALNUT and MAPLE can be veneered on Mounting Boards of better or cheaper qualities to order at proportionate prices.

MOUNTING BOARDS.

Series 9.

MOUNTING BOARDS FOR GILDING,

Faced with BEST CARTOON PAPER.

					6 Sheet.		8 Sheet.		10 Sheet.		12 Sheet.	
					Per doz.		Per doz.		Per doz.		Per doz.	
					s.	d.	s.	d.	s.	d.	s.	d.
Royal	..	..	..	..	4	6	6	0	7	6	8	6
Imperial	..	..	..	..	6	0	7	6	9	0	11	0
Atlas	..	..	..	..	10	0	12	0	14	0	18	0
Double Elephant	..	..	..	..	11	0	13	0	17	0	20	0
Double Imperial	..	..	..	..	14	0	17	0	22	0	26	0

Series 10.

"ANTIQUE" MOUNTING BOARDS.

Mounting Boards, faced with "ANTIQUE" PAPER.

White and Tinted (Six Tints).

							s.	d.
Imperial, 29 by 21 inches	..	..	..	..	..	per dozen	8	0

Cut-out Mounts from above Boards are supplied at proportionate prices.

STUDENTS' SKETCHING BOARDS.

These Boards have been introduced to meet the requirements of Students and others to whom an inexpensive, but, at the same time, a good, reliable Sketching Board is a desideratum.

The Boards are recommended as especially suitable for indoor and outdoor sketching, preparatory studies, and general class work.

For preservation and convenience of transit the Boards are put up in packets of one dozen, but smaller quantities can be had if desired.

Inches.						Per gross.		Inches.						Per gross.	
						s.	d.							s.	d.
No. 1,	7 $\frac{3}{8}$	by	4 $\frac{1}{8}$	..	..	5	4	No. 5,	15 $\frac{1}{4}$	by	12 $\frac{1}{2}$	..	..	32	0
„ 2,	9 $\frac{3}{8}$	„	4 $\frac{3}{4}$	..	..	8	0	„ 6,	18 $\frac{3}{4}$	„	14 $\frac{1}{2}$	..	..	40	0
„ 3,	12 $\frac{1}{2}$	„	7 $\frac{5}{8}$	..	..	16	0	„ 7,	21	„	16 $\frac{3}{4}$	..	..	48	0
„ 4,	14 $\frac{1}{2}$	„	9 $\frac{3}{8}$	..	..	20	0								

BLACK AND WHITE DRAWING BOARDS.

Made in one thickness only, of Paper manufactured and specially selected for the purpose. They are suitable for either Pen, Wash, or Colour Work.

In Packets of 6 Boards.

Inches.				Per doz.		Inches.				Per doz.			
				Packets.						Packets.			
				s.	d.					s.	d.		
No. 1,	7 $\frac{1}{8}$	by	5 $\frac{1}{4}$	..	4	0	No. 4,	14 $\frac{1}{2}$	by	10 $\frac{1}{2}$	..	14	0
„ 2,	10 $\frac{1}{2}$	„	7 $\frac{1}{8}$	..	8	0	„ 5,	18 $\frac{1}{2}$	„	11 $\frac{3}{4}$	..	18	0
„ 3,	11 $\frac{3}{4}$	„	9 $\frac{1}{2}$	..	10	0	„ 6,	23 $\frac{1}{2}$	„	18 $\frac{1}{2}$	..	32	0

WINSOR & NEWTON'S BRISTOL BOARDS.

BEST QUALITY.

				2 sheet.	3 sheet.	4 sheet.	6 sheet.
				Per doz.	Per doz.	Per doz.	Per doz.
Inches.				s. d.	s. d.	s. d.	s. d.
Foolscap ..	..	15 $\frac{1}{4}$ by 12 $\frac{1}{2}$..	..	1 4	2 0	2 8	4 0
Demy ..	..	18 $\frac{3}{4}$ „ 14 $\frac{1}{2}$..	..	2 0	3 0	4 0	6 0
Medium ..	..	21 „ 16 $\frac{3}{4}$..	..	2 8	4 0	5 4	8 0
Royal ..	..	22 $\frac{1}{2}$ „ 18 ..	..	3 8	5 4	7 0	10 8
Imperial ..	..	28 $\frac{1}{2}$ „ 21 ..	..	6 8	10 0	13 4	20 0

Reynolds' Bristol Boards can be supplied to order.

BEST LONDON DRAWING BOARDS.

Made of WHATMAN'S Drawing Paper
throughout.

				2 sheet.	3 sheet.	4 sheet.	6 sheet.
				Per doz.	Per doz.	Per doz.	Per doz.
Inches.				s. d.	s. d.	s. d.	s. d.
Foolscap ..	..	15 $\frac{1}{4}$ by 12 $\frac{1}{2}$..	..	2 6	3 8	5 0	7 4
Demy ..	..	18 $\frac{3}{4}$ „ 14 $\frac{1}{2}$..	..	3 6	5 4	7 0	10 8
Medium ..	..	21 „ 16 $\frac{3}{4}$..	..	5 4	8 0	10 8	16 0
Royal ..	..	22 $\frac{1}{2}$ „ 18 ..	..	6 8	10 0	13 4	20 0

WATER COLOUR SKETCHING BOARDS.

(Mounting Boards covered on one side with WHATMAN'S Drawing Paper.)

HOT-PRESSED, NOT, and ROUGH Surfaces.

				Per doz.					Per doz.
Inches.				s. d.					s. d.
16mo Imperial ..	7	by 4 $\frac{3}{4}$..	..	0 8	4to Imperial ..	14 $\frac{1}{2}$ by 10 $\frac{5}{8}$..	..	3	0
8vo Royal ..	9 $\frac{1}{8}$	„ 5 $\frac{3}{4}$..	..	1 0	Half Royal ..	18 $\frac{1}{4}$ „ 11 $\frac{1}{2}$..	..	4	0
6mo „ ..	11 $\frac{1}{2}$	„ 6 ..	..	1 4	Half Imperial ..	21 $\frac{1}{2}$ „ 14 $\frac{1}{2}$..	..	6	0
8vo Imperial ..	10 $\frac{5}{8}$	„ 7 $\frac{1}{4}$..	..	1 6	Royal ..	23 „ 18 $\frac{1}{4}$..	..	8	0
4to Royal ..	11 $\frac{1}{2}$	„ 9 $\frac{1}{8}$..	..	2 0	Imperial ..	29 „ 21 $\frac{1}{4}$..	..	12	0
6mo Imperial ..	14 $\frac{1}{4}$	„ 7 ..	..	2 0					

WHATMAN'S "SPECIAL SURFACE" DRAWING BOARDS.

(Mounting Boards, covered on one side with WHATMAN'S "Special Surface" Drawing Paper.)

No. 1 Surface, Smooth.

No. 2 Surface, Extra Smooth.

These surfaces are intended especially for Drawing in Black and White, and will be found more suitable for that class of work than the usual Hot-Pressed or Not surfaces.

Sizes and Prices as Water Colour Sketching Boards above.

PACKETS OF CARD BOARDS.

Each Packet contains one dozen.

Nos.							Per doz. Packets.	
	Inches.						s.	d.
1.	White Card Boards	..	..	..	4½	by 2¾	1	4
2.	"	"	..	..	5½	" 4¼	2	0
3.	"	"	..	..	8½	" 5½	4	0
4.	"	"	..	..	11	" 8½	8	0
5.	"	"	..	..	14	" 10	12	0
6.	Tinted Card Boards, assorted tints	..	..	..	4¼	" 2¾	1	4
7.	"	"	..	..	5½	" 4¼	2	0
8.	"	"	..	..	8½	" 5½	4	0
9.	"	"	..	..	11	" 8½	8	0
10.	"	"	..	..	14	" 10	12	0

G. B. E. DRAWING CARDS.

Whatman's Surface, Gilt Bevelled Edges.

Nos.							Per box of 50 Cards.		Per doz. Cards.	
							s.	d.	s.	d.
1.	4½ inches by 3	..	..	..	..	..	2	0	0	6
2.	5 " 3½	..	..	..	..	..	2	8	0	8
3.	5½ " 4	..	..	..	..	..	3	0	0	9
4.	6 " 4½	..	..	..	..	..	3	8	0	11

One shilling Boxes containing 1 dozen Cards, assorted sizes, per doz. boxes 8 0

OIL PAINTING CARDS.

Imitation Canvas Surface, Gilt Bevelled Edges.

Nos.							Per box of 50 Cards.		Per doz. Cards.	
							s.	d.	s.	d.
11.	4½ inches by 3	..	..	..	..	..	2	8	0	8
12.	5 " 3½	..	..	..	..	..	3	4	0	10
13.	5½ " 4	..	..	..	..	..	4	0	1	0
14.	6 " 4½	..	..	..	..	..	4	8	1	2

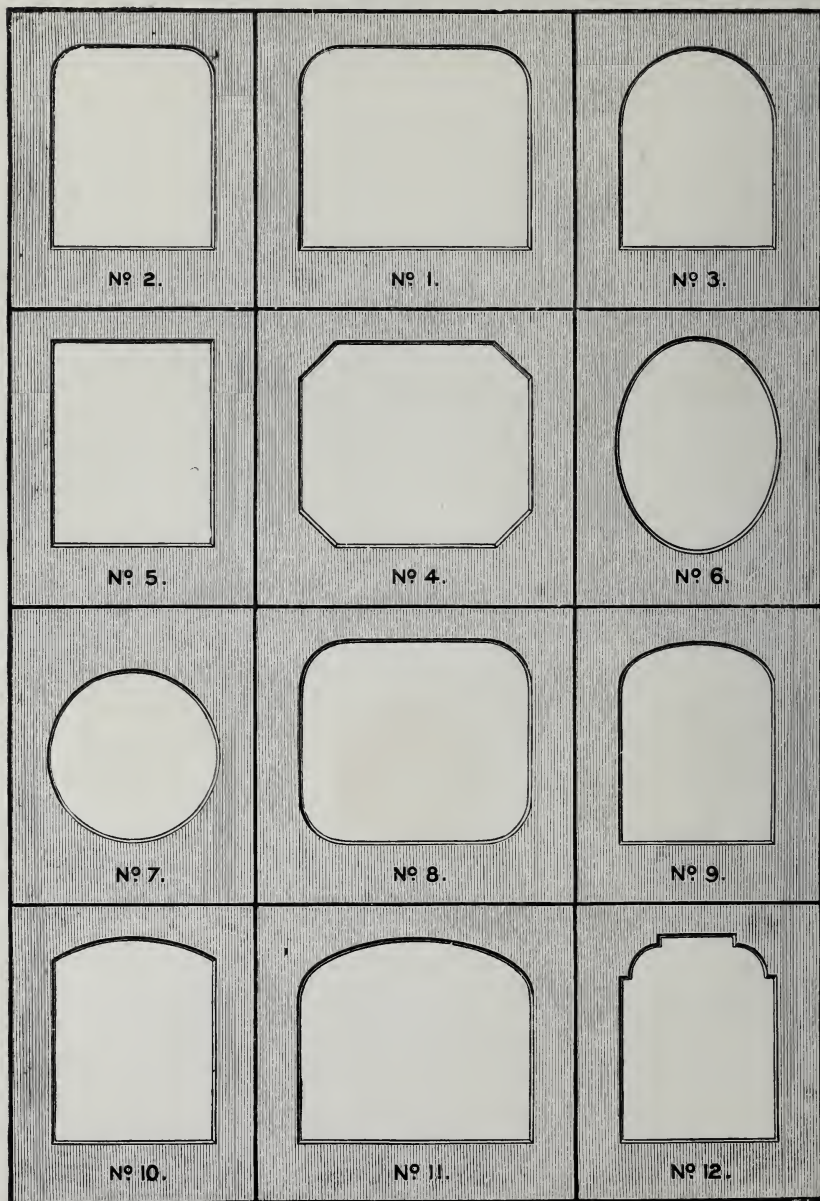
One shilling Boxes containing 8 Cards, assorted sizes .. per doz. boxes 8 0

WATER COLOUR CARDS.

Assorted Tints and Surfaces, Gilt Bevelled Edges.

Nos.							Per box of 50 Cards.		Per doz. Cards.	
							s.	d.	s.	d.
21.	4½ inches by 3	..	..	..	..	..	2	0	0	6
22.	5 " 3½	..	..	..	..	..	2	8	0	8
23.	5½ " 4	..	..	..	..	..	3	0	0	9
24.	6 " 4½	..	..	..	..	..	3	8	0	11

One shilling Boxes containing 1 dozen, assorted sizes .. per doz. boxes 8 0

CUT-OUT MOUNTING BOARDS.

The above illustrations represent the different shapes of Cut Mounts, and it is necessary when ordering to mention the number of the shape required, together with the sizes of openings and margins. Prices and particulars are given on pages 81 and 82.

CUT-OUT MOUNTING BOARDS.

NOTICE.—Six-sheet White Mounts, with gilt bevelled edges and without line, are sent unless otherwise ordered; Whatman's Surface Mounts are sent with plain bevelled edges.

WHITE OR TINTED CUT MOUNTS.*

Outside Measurements, Untrimmed edges, Inches.			6 sheet.	8 sheet.	10 sheet.	12 sheet.
			s. d.	s. d.	s. d.	s. d.
Cabinet ..	10 by 8	per dozen	2 6	—	—	—
Quarto Royal ..	12½ " 10	"	3 0	3 6	4 6	6 0
Quarto Imperial ..	15 " 11	"	3 6	4 3	5 6	7 0
Half Royal ..	20 " 12½	"	4 6	5 3	7 0	9 0
Quarto Atlas ..	17 " 13½	"	4 6	5 3	7 0	9 0
Half Imperial ..	22 " 15	"	6 0	6 9	9 0	12 0
Royal ..	25 " 20	"	8 0	9 0	12 0	16 0
Half Atlas ..	27 " 17	"	8 0	9 0	12 0	16 0
Imperial ..	30 " 22	"	10 0	12 0	16 0	21 0
Atlas ..	34 " 27	each	1 4	2 0	2 8	3 8
Double Elephant ..	40 " 27	"	1 8	2 4	3 0	4 0
Double Imperial ..	44 " 30	"	2 4	3 4	4 0	5 0
Leviathan ..	44 " 35	"	4 0	5 6	7 0	9 0
Antiquarian ..	54 " 36	"	6 6	8 6	11 0	14 0

CUT MOUNTS FACED WITH WHATMAN'S PAPER.

Outside Measurements, Untrimmed edges, Inches.			6 sheet.	8 sheet.	10 sheet.	12 sheet.
			s. d.	s. d.	s. d.	s. d.
Quarto Royal ..	12 by 9½	per dozen	4 0	5 0	6 0	7 0
Quarto Imperial ..	15 " 11	"	6 0	7 0	8 0	10 0
Half Royal ..	19 " 12	"	9 0	10 0	11 0	13 0
Half Imperial ..	22 " 15	"	11 0	12 0	14 0	16 0
Royal ..	24 " 19½	"	12 0	14 0	17 0	20 0
Imperial ..	30 " 22	"	16 0	19 0	22 0	26 0
Atlas ..	34 " 27	each	3 0	4 0	5 0	6 0
Double Elephant ..	40 " 27	"	4 0	5 0	6 0	7 0
Antiquarian ..	52½ " 30½	"	15 0	17 0	20 0	24 0

VENEERED CUT MOUNTS.

OAK, WALNUT OR MAPLE.

Outside Measurements, Untrimmed edges, Inches.			6 sheet.	8 sheet.	10 sheet.	12 sheet.
			s. d.	s. d.	s. d.	s. d.
Cabinet ..	10 by 8	per dozen	4 0	—	—	—
Quarto Royal ..	12½ " 10	"	5 0	5 6	7 0	8 6
Quarto Imperial ..	16 " 11	"	6 0	7 0	8 0	10 0
Half Royal ..	20 " 12½	"	9 0	10 0	12 0	14 0
Half Imperial ..	22 " 16	"	11 0	13 0	15 0	18 0
Royal ..	25 " 20	"	16 0	18 0	21 0	24 0
Imperial ..	32 " 22	"	20 0	24 0	28 0	32 0
Atlas ..	34 " 27	each	3 0	4 0	5 0	6 0
Double Elephant ..	40 " 27	"	4 0	5 0	6 0	7 0
Double Imperial ..	44 " 30	"	5 0	6 6	8 0	10 0
Leviathan ..	44 " 35	"	10 0	12 0	16 0	20 0
Antiquarian ..	54 " 36	"	15 0	18 0	21 0	24 0

* Specimens of tints, &c., will be found facing page 75

CUT-OUT MOUNTING BOARDS

(Continued).

GOLD BRONZE CUT MOUNTS.

BEST QUALITY, LITHOGRAPHED SURFACE.

Outside Measurements.					6 sheet.		8 sheet.		10 sheet.		12 sheet.	
Untrimmed edges.												
Inches.					s.	d.	s.	d.	s.	d.	s.	d.
Cabinet	..	10	by 8	.. per dozen	4	0	—	—	—	—	—	—
Quarto Royal	..	12½	„ 10	.. „	5	0	5	6	7	0	8	6
Quarto Imperial	..	15	„ 11	.. „	6	0	7	0	8	0	10	0
Half Royal	..	20	„ 12½	.. „	9	0	10	0	12	0	14	0
Half Imperial	..	22	„ 15	.. „	11	0	13	0	15	0	18	0
Royal	..	25	„ 20	.. „	16	0	18	0	21	0	24	0
Imperial	..	30	„ 22	.. „	20	0	24	0	28	0	32	0
Atlas	..	34	„ 27	.. each	3	0	4	0	5	0	6	0
Double Elephant	..	40	„ 27	.. „	4	0	5	0	6	0	7	0

Crêpe Bronze Cut Mounts are also supplied at the above prices.

GOLD BRONZE CUT MOUNTS.

SECOND QUALITY, PRINTED SURFACE.

Outside Measurements.					6 sheet.		8 sheet.		10 sheet.		12 sheet.	
Untrimmed edges.												
Inches.					s.	d.	s.	d.	s.	d.	s.	d.
Cabinet	..	10	by 8	.. per dozen	3	0	—	—	—	—	—	—
Quarto Royal	..	12½	„ 10	.. „	3	6	5	0	6	0	7	0
Quarto Imperial	..	15	„ 11	.. „	4	0	6	0	7	0	8	0
Half Royal	..	20	„ 12½	.. „	6	0	8	0	9	8	11	6
Half Imperial	..	22	„ 15	.. „	7	6	11	0	13	0	15	0
Royal	..	25	„ 20	.. „	10	0	15	0	18	0	21	0
Imperial	..	30	„ 22	.. „	12	0	20	0	24	0	28	0

GOLD BRONZE CUT MOUNTS.

SECOND QUALITY, ORDINARY SURFACE.

Outside Measurements.					6 sheet.		8 sheet.		10 sheet.		12 sheet.	
Untrimmed edges.												
Inches.					s.	d.	s.	d.	s.	d.	s.	d.
Atlas	..	34	by 27	 each	2	8	3	8	4	8	5	8
Double Elephant	..	40	„ 27	 „	3	6	4	6	5	6	6	6
Double Imperial	..	44	„ 30	 „	5	0	6	0	7	0	8	0
Leviathan	..	44	„ 35	 „	9	0	11	0	13	0	16	0
Antiquarian	..	54	„ 36	 „	15	0	18	0	21	0	26	0

WINSOR & NEWTON'S ARTISTS' OIL-COLOURS.

THE world-wide circulation which has long been a distinguishing feature of WINSOR & NEWTON'S OIL COLOURS testifies convincingly to the repute in which they are held, and renders a description of their characteristics somewhat superfluous. In the production of these colours no pains or expense is spared to ensure that the pigments used are the most brilliant and durable that can be manufactured, and that the oils in which the pigments are ground are of the purest and most perfect quality.

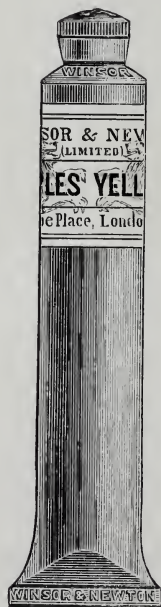
Grinding colours by machinery was first introduced by WINSOR & NEWTON in 1840, special apparatus being invented by them for the purpose. Since that period many further improvements have been made in the original Mills; and it is believed that at present there exists no machinery which, for power and precision, combined with great cleanliness in working, can at all compare with that invented, perfected, and now used by them in the production of their *Artists' Oil Colours*.

Exhaustive tests which are constantly being made at the NORTH LONDON COLOUR WORKS, in which WINSOR & NEWTON'S OIL COLOURS are examined in conjunction with those of other makers, invariably establish the fact that, alike in *power and brilliancy of Colour, perfection of grinding, excellence of consistency*, and—most important of all—in *durability under varying conditions*, WINSOR & NEWTON'S OIL COLOURS occupy a pre-eminent position.

WINSOR AND NEWTON'S
FINELY PREPARED OIL COLOURS,
IN COLLAPSIBLE TUBES.



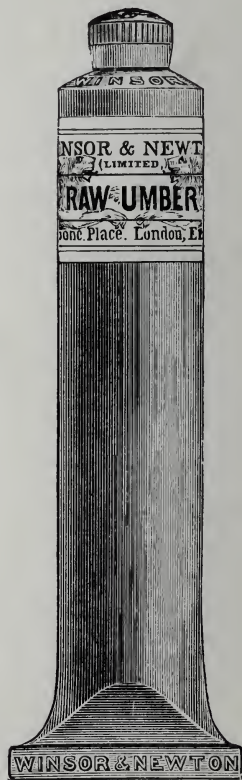
4-inch Tube



3-inch Tube.

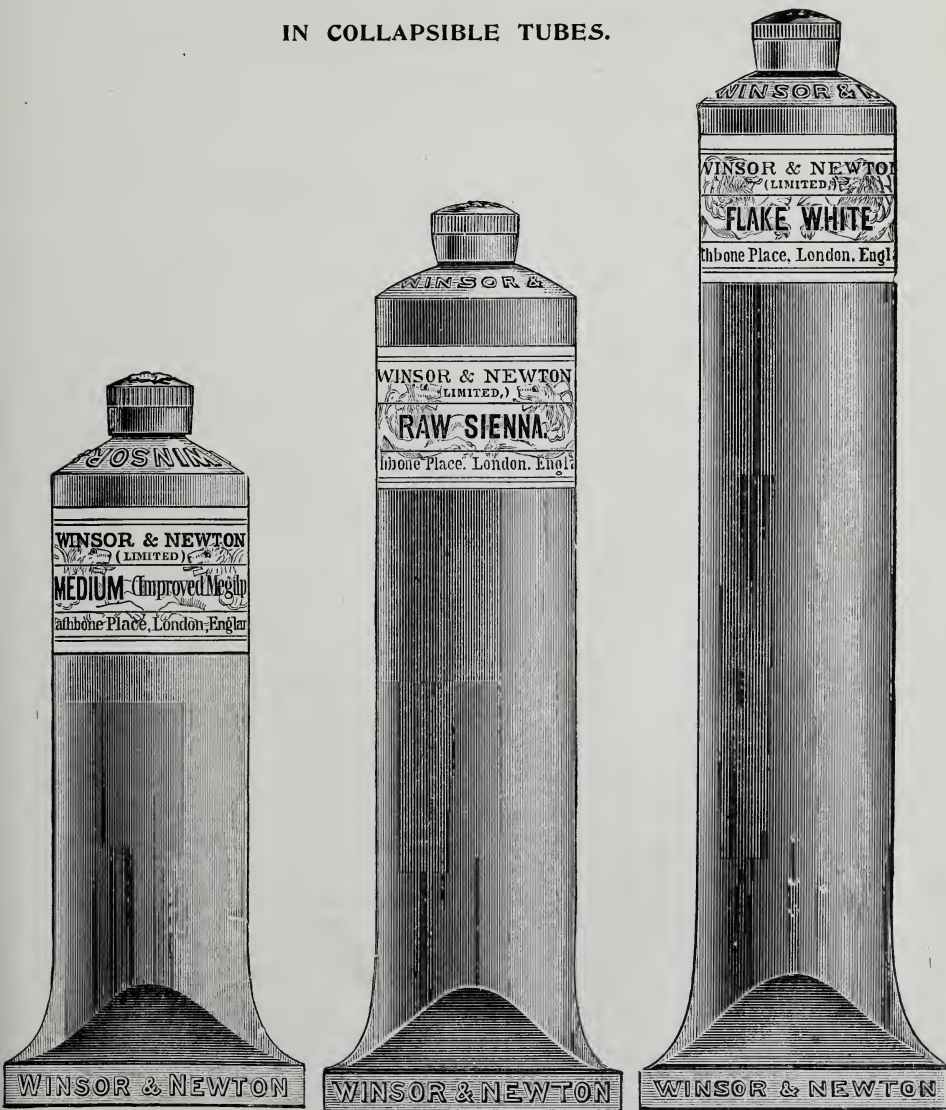


2-inch Tube.



Double 4-inch Tube.

WINSOR AND NEWTON'S
FINELY PREPARED OIL COLOURS,
IN COLLAPSIBLE TUBES.



Treble 4-inch Tube.

Quadruple 4-inch Tube.

Half-pound Tube of Flake White.

WINSOR AND NEWTON'S
FINELY PREPARED OIL COLOURS,
IN COLLAPSIBLE TUBES.

Retail.
Each.
s. d.

+ Antwerp Blue
+ Asphaltum
+ Bitumen
+ †Black Lead
+ Blue Black
+ †Bone Brown
Brown Ochre
+ †Brown Pink
Burnt Roman Ochre
Burnt Sienna
Burnt Umber
Caledonian Brown
* Cappagh Brown
0 4 Cassel Earth
Charcoal Gray
Chinese Blue
†Chrome Green, No. 1
†Chrome Green, No. 2
†Chrome Green, No. 3
Chrome Lemon
Chrome Yellow
Chrome Deep
Chrome Orange
* Chrome Red
†Cinnabar Green, Light
†Cinnabar Green, Middle
†Cinnabar Green, Deep
Cologne Earth

Cool Roman Ochre
Copal Megilp
†Cork Black
Cremnitz White
*Crimson Lake
Davy's Gray
Emerald Green
Flake White
Ditto No. 2 Consistency
Foundation White (double
size tubes)
* Gamboge
Gold Ochre
*Indian Lake
Indian Red
†Indigo
†Italian Pink
Ivory Black
†Jaune Brillant
†Kings' Yellow
Lamp Black
Light Red
* Magenta
* Mauve
* Mauve, No. 2
MEDIUM (*Improved*
Megilp)
Megilp

Trade.
Per doz.
s. d.

3 0

*The Colours marked with a * are in two-inch Tubes; those marked with a † are in three-inch Tubes; and those not marked are in four-inch Tubes.*

WINSOR AND NEWTON'S
FINELY PREPARED OIL COLOURS,
IN COLLAPSIBLE TUBES

Retail. Each. s. d.	(Continued).	Trade. Per doz. s. d.
	Monochrome Tints, Cool ✓	Raw Sienna ✓
	Nos. 1, 2, 3 ✓	Raw Sienna, Pale ✓
	Monochrome Tints, Warm ✓	Raw Umber ✓
	Nos. 1, 2, 3 ✓	Roman Ochre ✓
	†Naples Yellow, French ✓	*Sap Green ✓
	†Naples Yellow ✓	*Scarlet Lake ✓
	†Neutral Tint ✓	Silver White ✓
	*New Blue ✓	Sugar of Lead ✓
	*Olive Green ✓	*Sky Blue ✓
0 4	*Olive Lake ✓	†Terra Rosa ✓
	Oxford Ochre ✓	Terre Verte ✓
	†Payne's Gray ✓	Transparent Gold Ochre ✓
	*Permanent Blue ✓	Vandyke Brown ✓
	Permanent White (Zinc) ✓	Venetian Red ✓
	*Permanent Yellow ✓	*Verdigris ✓
	Prussian Blue ✓	†Verona Brown ✓
	†Prussian Brown ✓	†Yellow Lake ✓
	Prussian Green ✓	Yellow Ochre ✓
	*Purple Lake ✓	Zinc White ✓
	Pyne's Megilp ✓	

*The Colours marked with a * are in two-inch Tubes ; those marked with a † are in three-inch Tubes ; and those not marked are in four-inch Tubes.*

Double Tubes	Retail, 8d. each.	Trade, 6s. per dozen.
Treble „	1s. 0d. „	9s. „
Quadruple „	1s. 4d. „	12s. „
$\frac{1}{2}$ -lb. Tubes of Cremnitz White, } Flake White, and Silver White }	1s. 4d. „	12s. „
1-lb. Tubes do. „ .. .	2s. 8d. „	24s. „
$\frac{1}{2}$ -lb. Tubes of Foundation White „ .. .	0s. 8d. „	6s. „
1-lb. Tubes „ „ „ .. .	1s. 4d. „	12s. „

WINSOR AND NEWTON'S FINELY PREPARED OIL COLOURS,

Retail.		IN COLLAPSIBLE TUBES		Trade.	
2-INCH TUBES.	*STUDIO TUBES.	(Continued).		2-INCH TUBES.	*STUDIO TUBES.
Each.	Each.			Per doz.	Each.
s. d.	s. d.			s. d.	s. d.
		Alizarin Crimson ✓	French Vermilion ✓		
		Alizarin Green ✓	Geranium Lake ✓		
		Alizarin Orange ✓	Green Lake, Light ✓		
		Alizarin Scarlet ✓	Green Lake, Deep ✓		
0 6	2 8	Alizarin Yellow ✓	Malachite Green No. 2 ✓	4 0	1 9
		Brown Madder ✓	Rembrandt's Madder ✓		
		Burnt Lake ✓	Rubens' Madder ✓		
		Cerulean Blue ✓	Sepia ✓		
		Chinese Orange ✓	Vermilion, Pale ✓		
		Chinese Vermilion ✓	Vermilion ✓		
		Brilliant Ultramarine ✓	Malachite Green ✓		
		Carmine No. 2 ✓	Mars Brown ✓		
		Citron Yellow ✓	Mars Orange ✓		
		Cobalt Blue ✓	Mars Red ✓		
		Cobalt Green ✓	Mars Violet ✓		
		Cobalt Violet ✓	Mars Yellow ✓		
		Emerald Oxide of ✓	Mineral Gray ✓		
1 0	5 4	Chromium ✓	Orange Vermilion ✓	8 0	3 6
		Extract of Vermilion ✓	Oxide of Chromium ✓		
		French Ultramarine ✓	Oxide of Chromium, ✓		
		Indian Yellow ✓	Transparent ✓		
		Leitch's Blue ✓	Permanent Violet ✓		
		Lemon Yellow, Pale ✓	Primrose Yellow ✓		
		Lemon Yellow ✓	Purple Madder ✓		
		Madder Lake ✓			

The above Colours are also supplied in Double and Treble Tubes at proportionate prices.

*STUDIO TUBES are of the capacity of six two-inch.

WINSOR AND NEWTON'S

FINELY PREPARED OIL COLOURS,

Retail.		IN COLLAPSIBLE TUBES		Trade.	
2-INCH TUBES. Each. s. d.	*STUDIO TUBES. Each. s. d.	(Continued).		2-INCH TUBES. Per doz. s. d.	*STUDIO TUBES. Each. s. d.
1 0	5 4	Rose Dorée	Scarlet Madder	8 0	3 6
		Rose Madder	Scarlet Vermilion		
		Rose Madder (Pink shade)	Viridian		
		Aureolin	Crimson Madder		
		Burnt Carmine	Field's Orange Ver- milion		
1 6	8 0	Cadmium Yellow, Pale	Indian Purple	12 0	5 6
		Cadmium Yellow, Deep	Madder Carmine		
		Cadmium Orange	Orient Yellow		
		Carmine	Violet Carmine		
			Yellow Carmine		
2 0	10 8	Aurora Yellow	Primrose Aureolin	16 0	7 0
2 6	13 0	Extra Madder Carmine	Ultramarine Ash	20 0	9 0
		Extra Purple Madder			
3 6	—	Extra Ultramarine Ash		28 0	—
10 6	—	Ultramarine, Genuine, medium strength		Each. 7 0	—
21 0	—	Ultramarine, Genuine, full strength		14 0	—

The above Colours are also supplied in Double and Treble Tubes at proportionate prices.

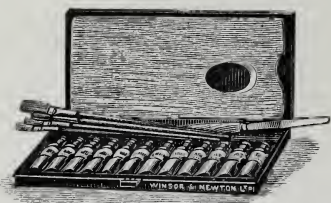
* STUDIO TUBES are of the capacity of six two-inch.

WINSOR AND NEWTON'S JAPANNED TIN BOXES.

Fitted with Colours and Materials for Oil Painting.

WINSOR & NEWTON'S Oil Colour Boxes are of the best Material and Workmanship; the range is extensive, and will be found to meet every requirement.

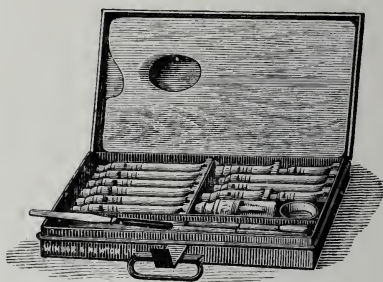
Further improvements have been made in many of the Boxes. In the TOURIST'S, COMPACT, STUDENT'S, and COMPANION the palettes slide into a groove in the body of the box, completely covering the contents and keeping them in their proper positions.



"PUPIL'S" BOX.

Size, $7\frac{3}{4}$ inches by $3\frac{3}{4}$, 1 inch deep: containing 12 Colours each in 2-inch Tubes, 4 Hog-Hair Brushes, Mahogany Palette, and Palette Knife.

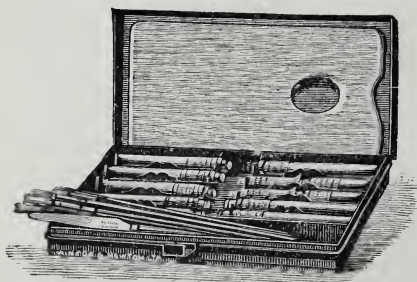
Retail, 6s. Trade, 4s. each.



"POCKET" BOX.

Size, $9\frac{1}{2}$ inches by $4\frac{3}{4}$, 1 inch deep: containing 12 Colours, 6 Hog-Hair Brushes, Mahogany Palette, and Palette Knife.

Retail, 10s. Trade, 6s. 8d. each.



"TOURIST'S" BOX.

Size, $9\frac{1}{4}$ inches by 6, $1\frac{1}{4}$ inch deep: containing 12 Colours, 6 Hog-Hair Brushes, Palette Knife, Oil, Dipper, and Mahogany Palette.

Retail, 12s. 6d. Trade, 8s. 4d. each.



"COMPACT" BOX.

Size, $10\frac{3}{4}$ inches by $7\frac{1}{4}$, $1\frac{3}{8}$ inch deep: containing 18 Colours, Sable and Hog-Hair Brushes, Palette Knife, Dipper, Linseed Oil, Turpentine, and Mahogany Palette.

Retail, 18s. Trade, 12s. each.

JAPANNED TIN BOXES,

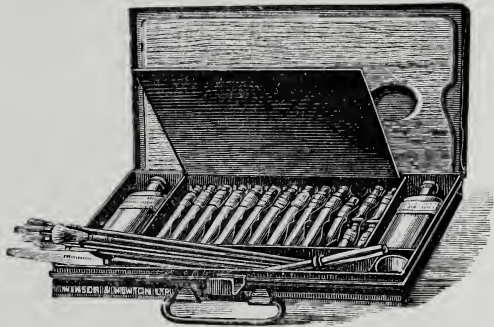
Fitted with Colours and Materials for Oil Painting

(Continued).

"STUDENT'S" BOX.

With Inside Lid.

Size, $12\frac{1}{4}$ inches by $6\frac{1}{2}$, $1\frac{1}{2}$ inch deep: containing 15 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Dipper, Palette Knife, Oil, Turpentine, and Mahogany Palette.

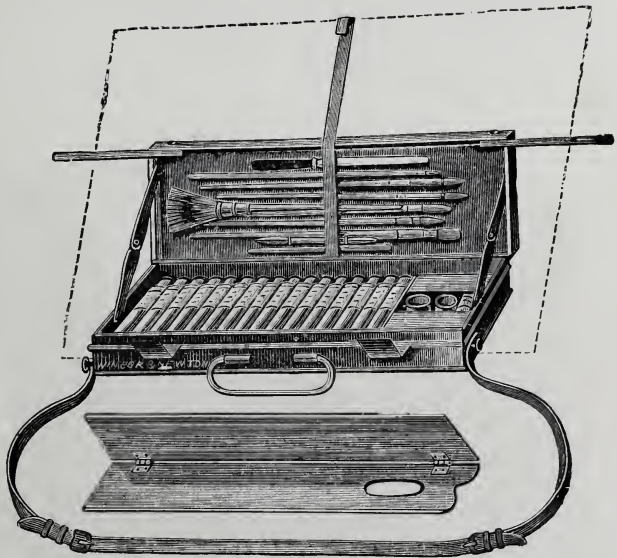


Retail, £1 1s.

Trade, 14s. each.

"SKETCHING" BOX.

This box is placed on the knees, and the strap (passed under the feet) keeps it firm. The dotted lines represent a canvas or millboard held tight by a hook at the end of an elastic band.

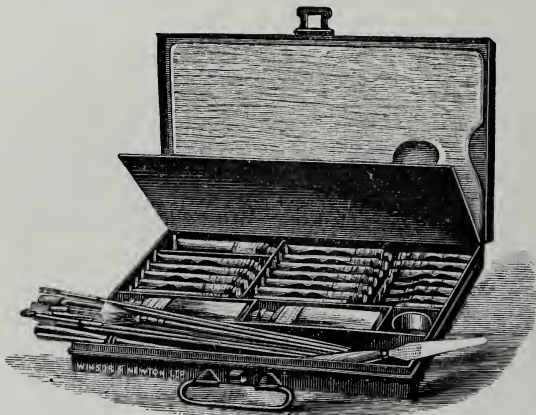


Size, 13 inches by 5, 2 inches deep: containing 18 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Double Dipper, Linseed Oil and Turpentine in japanned tin bottles, and Folding Mahogany Palette.

Retail, £1 15s.

Trade, £1 3s. 4d. each.

JAPANNED TIN BOXES, Fitted with Colours and Materials for Oil Painting (Continued).

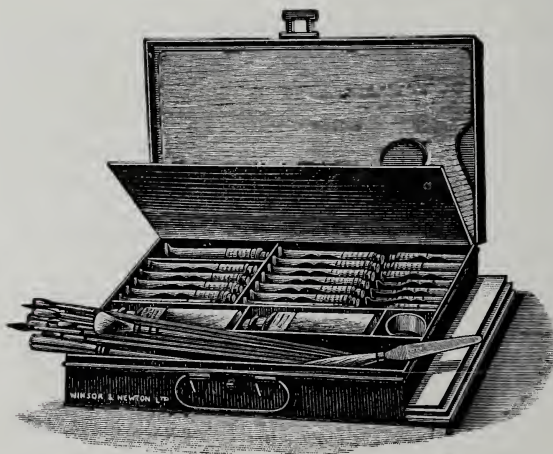


“COMPANION” BOX.—With Inside Lid.

Size, 13 inches by 9, $1\frac{1}{2}$ inch deep: containing 20 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, and Mahogany Palette.

Retail, £1 11s. 6d.

Trade, £1 1s. 0d. each.



“DOUBLE COMPANION” BOX.—With Inside Lid.

Size, 13 inches by 9, $2\frac{1}{2}$ inches deep: containing 20 Colours, Sable and Hog-Hair Brushes, Badger Softener, Chalk, Portcrayon, Palette Knife, Dipper, Oil, Turpentine, Mahogany Palette, and three prepared Millboards, 12 inches by 8.

Retail, £1 17s. 6d.

Trade, £1 5s. 0d. each.

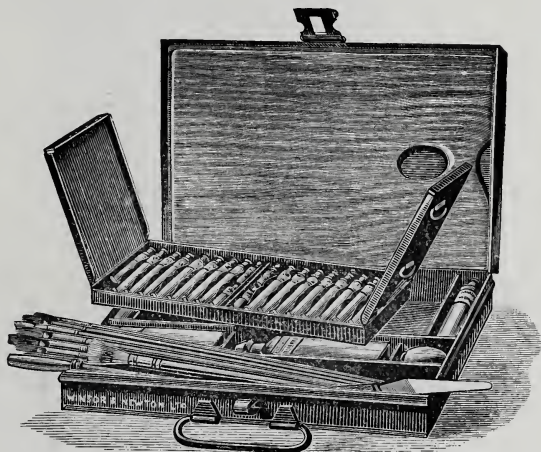
JAPANNED TIN BOXES

Fitted with Colours and Materials for Oil Painting

(Continued).

“PORTABLE” BOX.—With Inside Flaps.

Size, $13\frac{3}{4}$ inches by 9,
 $1\frac{1}{2}$ inch deep: containing
 22 Colours, with a general
 selection of Sable and Hog-
 Hair Brushes, Badger
 Softener, Chalk, Port-
 crayon, Oil, Turpentine,
 Palette Knife, Capped
 Dipper, and Mahogany
 Palette

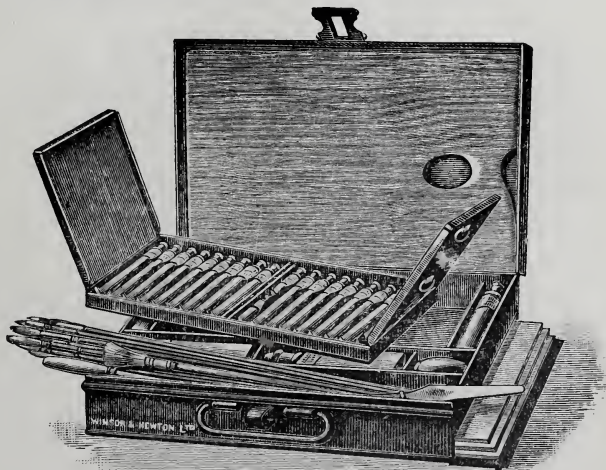


Retail .. £2 2s. 0d.

Trade .. £1 8s. 0d. each.

“DOUBLE PORTABLE” BOX.—With Inside Flaps.

Size, $13\frac{3}{4}$ inches by
 9, $2\frac{1}{2}$ inches deep:
 containing 24 Colours,
 with a general selec-
 tion of Sable and
 Hog - Hair Brushes,
 Badger Softener,
 Chalk, Portcrayon,
 Palette Knife, Capped
 Dipper, Oil, Turpen-
 tine, Mahogany Pal-
 ette, and three Pre-
 pared Millboards, 13
 inches by 8.



Retail .. £2 12s. 6d.

Trade .. £1 15s. 0d. each.

JAPANNED TIN BOXES

Fitted with Colours and Materials for Oil Painting

(Continued).

"ACADEMY" BOX.



Size, $12\frac{3}{4}$ inches by 9, $4\frac{1}{2}$ inches deep : containing 30 Colours, with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal, and Portcrayon, Palette Knife, Double Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette, and three Prepared Millboards, 12 inches by 8.

Retail .. £3 3s. 0d.

Trade .. £2 2s. 0d. each.

No. 1 "STUDIO" BOX.—With Inside Flaps.



Size, $12\frac{3}{4}$ inches by 10, 4 inches deep : containing 32 Colours, with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal and Portcrayon, Steel and Ivory Palette Knives, Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette, and three Prepared Millboards, 12 inches by 9.

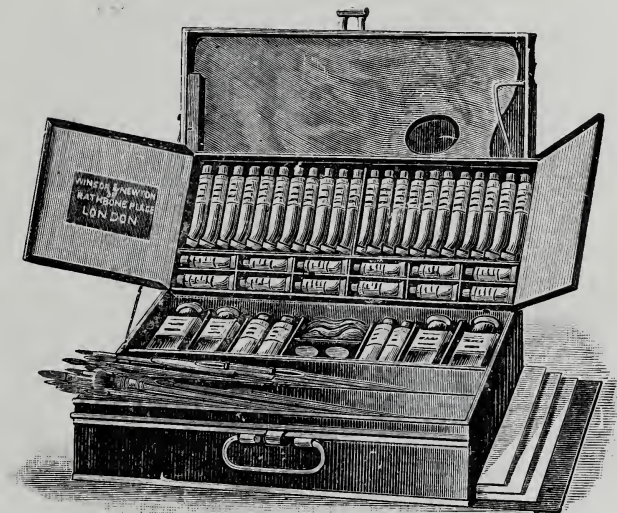
Retail .. £3 13s. 6d.

Trade .. £2 9s. 0d. each.

JAPANNED TIN BOXES

Fitted with Colours and Materials for Oil Painting

(Continued).



No. 2 "STUDIO" BOX.—With Inside Flaps.

Size, 15 inches by 11, 4 inches deep: containing 40 Colours, including the following:—Aureolin, Cadmium Yellow in two tints, Vermilion, Rose Madder, Rembrandt's Madder, Brown Madder, Cobalt, French Blue, Viridian and Oxide of Chromium, with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal, Portcrayon, Steel and Ivory Palette Knives, Double Capped Dipper, Mastic Varnish, Pale Drying Oil, Linseed Oil, Turpentine, Mahogany Palette and three prepared Millboards, 14 inches by 10.

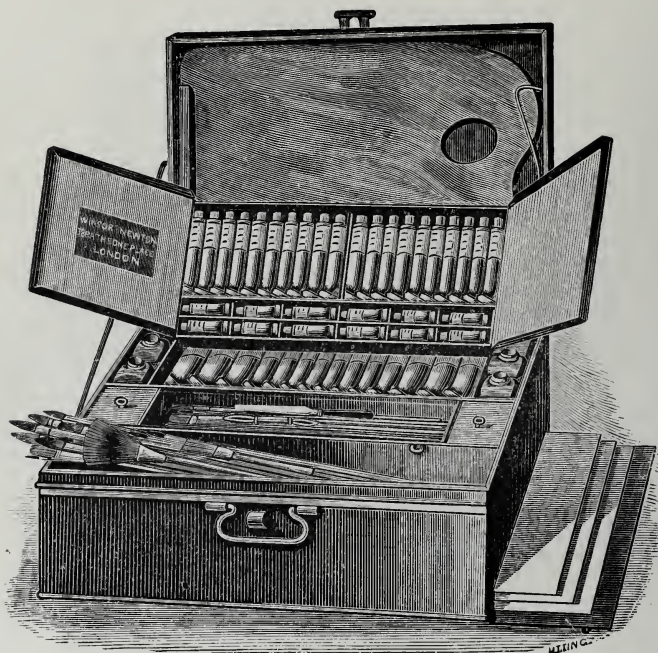
Retail, £5 5s. 0d.

Trade, £3 10s. 0d. each.

JAPANNED TIN BOXES

Fitted with Colours and Materials for Oil Painting

(Continued).



No. 3 "STUDIO" BOX.

Size, $17\frac{3}{4}$ inches by $12\frac{1}{2}$, $5\frac{1}{2}$ inches deep: containing 60 Colours, including the following:—Aureolin, Cadmium Yellow, Aurora Yellow, Mars Orange, Orange Vermilion, Scarlet Vermilion, Vermilion, Rose Madder, Madder Carmine, Rembrandt's Madder, Brown Madder, Mars Violet, Ultramarine Ash, Cobalt (double), Cerulean Blue, French Blue, Indian Yellow, Extra Malachite Green, Viridian, and Oxide of Chromium. with a general selection of Sable and Hog-Hair Brushes, Badger Softener, Chalk, Charcoal, Portcrayon, Steel and Ivory Palette Knives, Oil Scraper, Double Capped and Rimmed Dippers, Jointed Mahl Stick, Mastic and Picture Copal Varnishes, Turpentine, Pale Drying, Linseed and Poppy Oils, Mahogany Palette and three Millboards, 17 inches by 12. Also the following Powder Colours in Bottles: Cobalt, Lemon Yellow, Fine Crimson Lake, Orient Carmine, Rose Madder and Fine French Ultramarine.

Retail, £12 12s. 0d.

Trade, £8 8s. 0d. each.

No. 4 "STUDIO" BOX.

Size, 20 inches by 14, $8\frac{1}{2}$ inches deep; fitted in the most complete manner. Illustration and list of contents supplied on application.

Retail, £25 4s. 0d.

Trade, £16 16s. 0d. each.

WINSOR AND NEWTON'S
JAPANNED TIN BOXES
for Oil Colours and Materials.

Retail. Each.						Trade. Each.		
£	s.	d.				£	s.	d.
0	2	3	PUPIL'S BOX , including Mahogany Palette			0	1	6
0	3	6	POCKET BOX , including Mahogany Palette			0	2	4
0	6	6	TOURIST'S BOX , including Dipper, Bottle of Oil and Mahogany Palette			0	4	4
0	5	6	COMPACT BOX , including Dipper			0	3	8
0	7	0	STUDENT'S BOX , including Dipper			0	4	8
1	1	0	SKETCHING BOX , including two Japanned Tin Oil Bottles, Folding Mahogany Palette, Double Dipper and Leather Strap			0	14	0
0	8	6	COMPANION BOX Empty ..			0	5	6
0	12	0	DOUBLE COMPANION BOX			0	7	9
0	12	0	PORTABLE BOX			0	8	0
0	16	0	DOUBLE PORTABLE BOX			0	10	6
0	19	6	ACADEMY BOX			0	13	0
1	5	0	No. 1 STUDIO BOX			0	16	0
1	11	6	No. 2 STUDIO BOX			1	1	0
3	10	0	No. 3 STUDIO BOX , including Brush Washer and two Rimmed Dippers			2	5	0
8	8	0	No. 4 STUDIO BOX , including Smutch Pan, Six Japanned Oil Bottles, Brush Washer and two Japanned Rimmed Dippers			5	10	0

Illustrations of the above Boxes will be found on the previous pages.

WINSOR AND NEWTON'S JAPANNED TIN BOXES.

Fitted with Colours and Materials for Oil Painting.

B SERIES.

Retail. Each. s. d.		Trade. Each. s. d.
	No. 1.—Containing Twelve Oil Colours in Tubes, one bottle each of Linseed Oil and Turpentine, Brushes, Palette Knife, and Mahogany Palette	6 8
10 0		
	No. 2.—Containing Eighteen Oil Colours in Tubes, one bottle each of Linseed Oil and Turpentine, Brushes, Palette Knife, Mahogany Palette, and Dipper	10 0
15 0		
	No. 3.—Containing Twenty-one Oil Colours in Tubes, one bottle each of Linseed Oil and Turpentine, an assortment of Sable and Hog-Hair Brushes, Palette Knife, Mahogany Palette, and Dipper	14 0
21 0		

The Colours and Materials are of the same quality as those in the Best Boxes.

Retail. Each. s. d.	THE ABOVE BOXES EMPTY.	Trade. Each. s. d.
2 6	No. 1.—Size 10 inches by $5\frac{3}{4}$, $1\frac{1}{8}$ deep	1 8
4 6	No. 2.—Size $10\frac{3}{4}$ inches by $7\frac{1}{4}$, $1\frac{3}{8}$ deep (with Dipper)	3 0
6 6	No. 3.—Size $12\frac{3}{4}$ inches by $8\frac{1}{2}$, $1\frac{1}{4}$ deep	4 3

WINSOR AND NEWTON'S
POLISHED OAK OR WALNUT
OIL COLOUR SKETCHING BOXES
BEST MAKE.



These Boxes are lined with tin, and contain two tin Oil Bottles, Double Dipper with screw tops, Palette and two Wood Panels:—

Retail.				Trade.				Retail.				Trade.			
Each.	s.	d.	Nos.	Each.	s.	d.		Each.	s.	d.	Nos.	Each.	s.	d.	
13	6		*1 ..	9	0		9½ in. by 6¼ ..	21	0		4 ..	14	0		13 in. by 10½ ..
15	0		*2 ..	10	0		6½ ..	24	0		5 ..	16	0		11½ ..
16	6		3 ..	11	0		8½ ..	27	0		6 ..	18	0		13½ ..

* Nos. 1 and 2 are Thumb-Hole Boxes.

The above Boxes, as illustrated, fitted complete with from 10 to 26 Colours, Brushes, Oil, Turpentine, Palette Knife, &c., at the following prices:—

Retail.				Trade.				Retail.				Trade.			
Each.	£	s.	d.	Each.	£	s.	d.	Each.	£	s.	d.	Each.	£	s.	d.
0 18 6			No. 1 ..	12 4				1 15 0			No. 4 ..	1 3 4			
1 1 0			„ 2 ..	14 0				2 5 0			„ 5 ..	1 10 0			
1 4 0			„ 3 ..	16 0				2 14 0			„ 6 ..	1 16 0			

When ordering, please state whether Oak or Walnut Boxes are required.

Leather straps for carrying across the shoulders and for support when in use are fitted to the above boxes at a charge of **1S.** each.

WINSOR AND NEWTON'S
TRANSPARENT OIL COLOURS
FOR COLOURING MAGIC LANTERN SLIDES, etc.,
IN TUBES.

Trade, 3*s.* per dozen. Retail, 4*d.* each.

Antwerp Blue	Crimson Lake	Mauve No. 2	Prussian Green
Asphaltum	Gamboge	Megilp	Purple Lake
Bitumen	Indian Lake	Mummy	Raw Sienna
Brown Pink	Indigo	Neutral Tint	Sap Green
Burnt Sienna	Italian Pink	New Blue	Sugar of Lead
Caledonian Brown	Ivory Black	Olive Green	Terre Verte
Cassel Earth	Lamp Black	Olive Lake	Vandyke Brown
Chinese Blue	Magenta	Permanent Blue	Verdigris
Cork Black	Mauve	Prussian Blue	Yellow Lake

Trade, 4*s.* per dozen. Retail, 6*d.* each.

Alizarin Crimson	Alizarin Scarlet	Burnt Lake	Green Lake, Light
Alizarin Green	Alizarin Yellow	Chinese Orange	Green Lake, Deep
Alizarin Orange	Brown Madder	Geranium Lake	Rembrandt's Madder
	Rubens' Madder		

Trade, 8*s.* per dozen. Retail, 1*s.* each.

Carmine No. 2	Indian Yellow	Oxide of Chromium	Rose Madder (Pink
Cobalt Blue	Madder Lake	(Transparent)	shade)
Emerald Oxide of	Pink Madder	Rose Dorée	Scarlet Madder
Chromium	Purple Madder	Rose Madder	Viridian

Trade, 12*s.* per dozen. Retail, 1*s.* 6*d.* each.

Burnt Carmine	Crimson Madder	Violet Carmine
Carmine	Madder Carmine	Yellow Carmine

OIL COLOUR MEDIUMS.

FOR MAGIC LANTERN SLIDES.

							Trade.	
							1 oz. bottles.	2 oz. round bottles.
							Per doz.	Per doz.
							<i>s.</i> <i>d.</i>	<i>s.</i> <i>d.</i>
Canada Balsam ..	..	..	..	..	..	..	4 0	8 0
Copal Varnish ..	..	..	..	..	..	..	4 0	8 0
Crystal Varnish ..	..	..	..	..	..	..	3 4	6 0
Japan Gold Size ..	..	..	..	..	..	..	2 8	5 4
Spirits of Turpentine ..	..	..	..	..	..	..	2 0	3 4

Bottles of above to fit the Lantern Boxes, No. 1, Trade, 2*s.* 0*d.* per dozen ;
 Retail, 3*d.* each. No. 2, Trade, 2*s.* 8*d.* per dozen ; Retail, 4*d.* each.

WINSOR AND NEWTON'S
JAPANNED TIN BOXES
 OF OIL COLOURS AND MATERIALS FOR COLOURING
 MAGIC LANTERN SLIDES.



No. 1.—BOX, containing Twelve transparent Oil Colours in Tubes, one bottle each of Copal Varnish, Japan Gold Size, Canada Balsam and Turpentine; Sable and Camel Hair Brushes; Lining Needle; Palette, Palette Knife, and Dipper.

Price complete : Trade, 7s. Retail, 10s. 6d.

No. 2.—BOX, containing Eighteen transparent Oil Colours in Tubes, one bottle each of Copal Varnish, Japan Gold Size, Canada Balsam and Turpentine; a good assortment of Sable, Camel Hair, and other Brushes; Lining Needle; Palette, Palette Knife; China Slant, and Dipper.

Price complete : Trade, 10s. Retail, 15s.

Retail.
Each.

s. d.

3 0

5 0

THE ABOVE BOXES, EMPTY.

No. 1, size $9\frac{3}{4}$ by $5\frac{1}{2}$ by $1\frac{1}{4}$ deep

No. 2, „ $10\frac{3}{4}$ „ $7\frac{1}{4}$ „ $1\frac{1}{4}$ „

Trade.
Each.

s. d.

2 0

3 4

A DESCRIPTION OF THE OILS, OIL VEHICLES, VARNISHES, AND MEDIUMS

Prepared by WINSOR AND NEWTON, Limited,

FOR

PAINTING IN OIL.

Class A.—FIXED OILS.

NATURAL DRYING OILS.

Purified Linseed Oil,
Purified Poppy Oil,
Purified Walnut Oil
(Nut Oil).

These are prepared by WINSOR AND NEWTON, Ltd., from the finest brands of Oil obtainable in commerce. They are purified and bleached entirely by natural means—*i.e.*, by the action of water and sunlight, and are quite free from lead or any other form of artificial dryer. They represent, in fact, the utmost attainable perfection in the preparation of pure oil for

artistic purposes, and are used in the preparation of WINSOR AND NEWTON'S "Oil Vehicles."

N.B.—Purified Linseed Oil is the best dryer of the three. This oil is rendered unusually brilliant by the treatment applied to it by WINSOR AND NEWTON, Ltd., but contains rather more colour than Poppy or Walnut Oil.

The Purified Poppy and Walnut Oils resemble one another in appearance, and are practically colourless. The Walnut Oil (or Nut Oil) is the better dryer of the two, approximating very closely in this respect to Linseed Oil itself.

ARTIFICIAL DRYING OILS.

Manganesed Linseed Oil,
Manganesed Poppy Oil.

Prepared from the purified Oils by treating them with a small percentage of Oxide of Manganese. They are thus rendered highly siccative, and possess the advantage *being free from lead.*

Pale Drying Oil.—Prepared by treating Linseed Oil with Oxide of Lead. It dries harder than the preceding; but has the disadvantage, from a chemical point of view, of being liable to darken under the action of impure air.

Pale Drying Oil is much esteemed for its property of setting, in combination with Mastic Varnish, to form the quick-drying jelly-like medium known as "MEGILP." This substance, however, although delightful to paint with, does not contribute to the durability of the picture.

Strong Drying Oil.—Prepared from Linseed Oil by treatment with the Oxides of Lead and Manganese at high temperatures. It is the most powerful Drying Oil made, but this property is obtained at the expense of colour. This oil has the same Chemical disadvantages as the preceding.

N.B.—Both of these Oils are liable to a slight deposit, especially in cold weather. This may often be removed by warming and shaking, and does not affect their usefulness.

Class B.—VOLATILE OILS.

ESSENTIAL OILS.

Spirits of Turpentine.—This is the form of Volatile diluent most commonly used by artists for thinning their colours. It is generally employed in conjunction with oil, or with a mixture of oil and varnish. The variety supplied by WINSOR AND NEWTON, Ltd., is specially redistilled.

Oil of Spike.—This form of Essential Oil is sometimes preferred by those painters who object to the smell of Turpentine. It is somewhat similar to Turpentine in its composition and general properties, but does not evaporate so quickly or completely.

Class B.—VOLATILE OILS—continued.**PETROLEUMS.**

Petroleum or Essence de Pétrôle. A Volatile Spirit obtained from American Petroleum or Rock Oil. It is now much in vogue as a Turpentine substitute—a fact due, to some extent, to its comparatively inoffensive odour.

Petroleum has, however, other important advantages, apart from this question of smell. It evaporates quickly, leaving no sticky residue, and on account of its superior penetrating qualities, the different layers of a painting are brought into more intimate relation with one another than when Turpentine or Oil of Spike is used. It has also been claimed for Petroleum that colours dry throughout, without skinning, when it is used as a diluent; but this statement appears to require confirmation.

Petroleum No. 2.—A cheaper variety of the above, prepared for cleaning brushes, an operation for which Petroleum offers unrivalled advantages. It does not, like Turpentine, injure the bristles, and its action is rapid and complete.

Caution.—*The above varieties of Petroleum are highly inflammable, and neither the liquid nor its vapour must be allowed to come in contact with a light. Petroleum No. 2 is not sold in glass bottles.*

Class C.—OIL VEHICLES.**OIL VEHICLES.**

Messrs. WINSOR AND NEWTON's newly introduced "Oil Vehicles" are intended mainly to save the time of the Painter. There is no secret about their composition, nor is the principle of their construction a new one, practised, as it was, centuries ago in the sunny clime of Italy. The difficulties, however, of carrying out the Italian process, on a commercial scale, in the latitude of England, have hitherto prevented Artists' Colourmen from attempting the manufacture.

Briefly, the Vehicles are made as follows:—The Oil (Linseed, Poppy, or Walnut, as the case may be) is first purified by a long exposure to moisture and sunlight until (without the use of chemicals) it becomes free from mucilage, almost destitute of colour, and of crystal transparency. In this condition the oil is separated from water and impurities, and allowed to thicken gradually by free exposure to air. When it is of the consistency of honey the process is stopped, and the product, now much too viscous to paint with comfortably, is dissolved in Oil of Spike, Turpentine, or Petroleum, until its degree of fluidity is about the same as that of the original oil before treatment. In this condition it is used for Painting.

The drying of the Oil, which usually takes place on the picture itself, is thus in a great measure accomplished before the Artist begins to paint, and the progress of his work is correspondingly accelerated. As the Oil Vehicles dry in a natural manner, containing as they do, *no lead or any other form of artificial dryer, and no resinous substances*, they may be employed with absolute confidence as to their future behaviour. The Artist, too, with these Vehicles, knows exactly what he is using; and this, nowadays, when secret nostras are resolutely boycotted by the better class of Painters, is a great point in their favour.

The SERIES consists of the following SIX VEHICLES:—

"OIL VEHICLE No. 1"	is prepared from Linseed Oil and Oil of Spike.
" " No. 1A	" " " " Turpentine.
" " No. 1B	" " " " Petroleum.
"OIL VEHICLE No. 2"	is prepared from Poppy Oil and Oil of Spike.
" " No. 2A	" " " " Turpentine.
" " No. 2B	" " " " Petroleum.

VEHICLES prepared from WALNUT OIL are made only for Special Orders.

N.B.—The Vehicle prepared with Oil of Spike evaporates more slowly than the others, and will probably be found, for many purposes, the most convenient. That prepared with Petroleum evaporates the most rapidly, the Turpentine preparation occupying an intermediate position.

Class C.—OIL VEHICLES—continued.

Since their introduction in the Autumn of 1896, Messrs. WINSOR AND NEWTON's Oil Vehicles have obtained a gradually increasing popularity, and they are now in constant use by many of the leading painters of the day. In addition to their employment as Painting Media, they are also largely used for "Oiling Out"; their usefulness in this latter respect residing in the fact that pictures oiled out with these preparations *keep* oiled out, and the irksomeness of constantly having to repeat this process is thereby obviated. The following Testimonials, however—reproduced by courtesy of the donors—speak, we think, for themselves, and render further comment unnecessary:—

Kensington, W., August 5th, 1897.

Gentlemen,—It is with pleasure that I testify to the admirable qualities of your Poppy Oil and Turpentine Vehicle No. 2A. It has suited my purpose exceedingly well, and has the advantage of not leaving a greasy surface when dry.—Yours very truly,

NIELS M. LUND.

Wigmore Street, W., 5th October, 1898.

Dear Sirs,—I find that your Vehicle No. 2A—Poppy Oil and Turpentine—is an exceedingly good medium, and whether used in that way, or for bearing out, preserves the freshness of the colour, and is preferable to any varnish for securing richness of tone.—Yours very truly,

J. T. NETTLESHIP.

Hammersmith, W., 11th October, 1898.

Gentlemen,—I have for some time past used your Oil Vehicle No. 2A Poppy Oil and Turpentine, and have found it all that is to be desired—viz.: a good drier, does not crack, the work done with it remains strong and fresh without a greasy surface, in fact it does away to a great extent with the necessity of varnishing.—Yours faithfully,

FRANK BRANGWYN

Class D.—VARNISHES.**OIL VARNISHES.**

Amber Varnish.—Genuine Amber, dissolved in Drying Oil, and thinned with Turpentine.

Pale Amber Varnish.—Similar in composition to the above, but prepared with a special view to paleness of colour.

Oil Copal Varnish.—Similar in preparation to Amber Varnish, but containing Copal in place of Amber. No guarantee is, however, given as to which of the many varieties of Copal enters into its composition. "Oil Copal" is a very elastic and durable Varnish, but rather slow in drying.

Picture Copal Varnish.—A pale variety of "Oil Copal Varnish" *free from Lead*. It is manufactured specially for Artists, and is guaranteed to be made only with the finest Sierra Leone Copal. "Picture Copal Varnish" dries much more rapidly than "Oil Copal."

N.B.—"Picture Copal" was intended, originally, for varnishing completed pictures. It is now, however, principally used for mixing with colours. When employed in this way, great caution must be exercised, as it is far more liable to cause cracking than "Oil Copal" when used in excessive quantity.

Japan Gold Size.—This is the most rapid dryer of all the Varnishes used by Artists for mixing with their Colours. It is a very thin variety of "Oil Copal Varnish," containing large quantities of Turpentine and Dryers, and is not recommended where permanence is required.

Siccative.—A special preparation of Copal *free from Lead*. It is liable to cause cracking, unless carefully used.

Class D.—VARNISHES—continued.**SPIRIT VARNISHES.**

Mastic Varnish.—A solution of genuine Gum Mastic in Purified Turpentine. It is of the proper consistency for making Megilp when mixed with an equal volume of "Pale Drying Oil," but is too strong for varnishing pictures.

Picture Mastic Varnish.—A thinner variety of the preceding. It is of the right strength for varnishing pictures, but is not stout enough to make good Megilp.

N.B.—As "Mastic Varnish" however carefully prepared, is liable to "bloom" under unfavourable conditions of weather, the following precautions should be observed in varnishing oil paintings.

In the first place, the oil painting itself should have been executed long enough for the layers of paint to have become thoroughly hard. A year is none too long a time to allow for this. Assuming this condition to be fulfilled, the next thing is to choose a dry, sunny day for applying the Varnish, and to operate in a room free from dust and draughts. The picture should be warmed for an hour or two, before commencing, by placing it in front of, and at some distance from, an ordinary fire, both the back and front of the picture being exposed alternately to the radiation. One thus ensures that the picture itself is free from hygroscopic moisture; and the same treatment should also be applied to the brush it is intended to use. The Varnish should then be gently warmed, and applied in the usual manner, and the room should be kept at an equable temperature until the coating has dried.

By observing the above precautions the danger of the Varnish "blooming," either during or after the operation, is minimised.

Class E.—MEDIUMS.**GELATINIZED MEDIUMS.**

N.B.—By a Medium, Oil Painters commonly understand a composite vehicle containing all three substances—Oil, Varnish, and Spirit. Some Mediums are of fluid consistency, and these are usually prepared by the Artists themselves. Others, on the contrary, are of a gelatinous nature, and require more or less skill to make them successfully. These are generally manufactured by the Artists' Colourmen, and the Megilp and Medium of Messrs. WINSOR AND NEWTON, Ltd., fall in this latter category.

Mediums made up by Artists' Colourmen have of late years been gradually dropping out of use, the reason being that, in the first place, the composition of these commodities is invariably held secret by the Vendor, and that, in the second place, the pictures of a preceding generation, painted with secret nostras, are now in such a condition as to be destructive of all confidence in proprietary mediums.

An attempt was recently made by WINSOR AND NEWTON, Ltd., to alter this state of things by issuing a gelatinous Medium (Copal Megilp), of which they published the composition; and since then, in the introduction of their "Oil Vehicles" they have still further recognised the principle that no artist should use a vehicle of which he does not know, unreservedly, the chemical structure.

Megilp.—A combination of Pale Drying Oil and Mastic Varnish.

Medium, or Copal Megilp.—A carefully prepared composition of a special Pale Drying Oil, Copal Varnish, and Mastic Varnish. This Medium is prepared for those artists who require a gelatinous quality in their Medium, and who, at the same time, wish for something more durable than ordinary Megilp. The merits of this composition are supposed to rest, firstly, in the presence of an unusual proportion of Oil, as a safeguard against cracking, and, secondly, in the addition of Copal Varnish, which is thought to protect the more perishable Mastic from change; so that the Medium, while possessing the gelatinous texture of ordinary Megilp, is not liable in the same degree to become horny and discoloured in process of time.

N.B.—This Medium is made in two varieties:—

No. 1—**The Ordinary Sort**, for general use.

No. 2—**Quick Drying**, for use with those colours which dry badly.

WINSOR AND NEWTON'S OILS AND VARNISHES.

SIZES OF THE BOTTLES.

For Prices see page 108.



No. 1.—“SMALL” GLASS BOTTLES.



No. 2.—“SMALL OCTAGON”
BOTTLES.

These Bottles fit the “Compact” and all the *B* series Oil Colour Boxes.

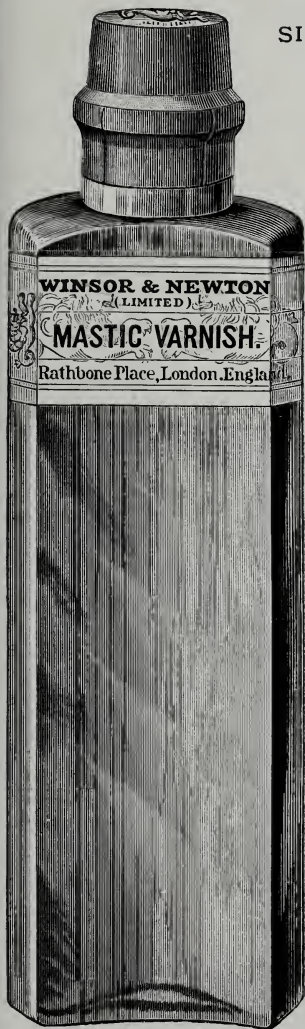


No. 3.—“ROUND” GLASS BOTTLES.

WINSOR AND NEWTON'S OILS AND VARNISHES.

SIZES OF THE BOTTLES.

For Prices see page 108.



No. 4.—“OCTAGON” BOTTLES.

These Bottles fit the “Companion,” “Double Companion,” “Portable,” “Double Portable,” “Academy,” and Nos. 1 and 2 Studio Boxes.



No. 5.—“OVAL” BOTTLES.

These Bottles fit the “Students” Boxes.

WINSOR AND NEWTON'S OILS AND VARNISHES.

For illustrations of the Bottles, see pages 106 and 107.

	Small Glass Bottles. Nos. 1 & 2.	Glass Bot- tles, Round, Oval, and Flat. Nos. 3, 4, & 5.	Quarter- Pint Stone or Tin Bottles.	Half-Pint Stone or Tin Bottles.	Pint Stone or Tin Bottles.
	Per doz. s. d.	Per doz. s. d.	Per doz. s. d.	Per doz. s. d.	Per doz. s. d.
Picture Mastic Varnish, for varnishing	6 0	12 0	24 0	44 0	80 0
Mastic Varnish, for making Megilp ..	8 0	15 0	30 0	56 0	108 0
Amber Varnish	6 0	12 0	24 0	44 0	80 0
Amber Varnish, Light	8 0	15 0	30 0	56 0	108 0
Oil of Spike Lavender	6 0	12 0	24 0	44 0	80 0
Picture Copal Varnish	4 0	8 0	13 0	24 0	48 0
Oil Copal Varnish	4 0	8 0	13 0	24 0	48 0
White Spirit Varnish	4 0	8 0	13 0	24 0	48 0
Brown Spirit Varnish	4 0	8 0	13 0	24 0	48 0
White Lac Varnish	4 0	8 0	13 0	24 0	48 0
Oil Vehicle No. 1 (see page 103)	4 0	8 0	13 0	24 0	48 0
„ „ No. 1A „ .. .	4 0	8 0	13 0	24 0	48 0
„ „ No. 1B „ .. .	4 0	8 0	13 0	24 0	48 0
„ „ No. 2 „ .. .	4 0	8 0	13 0	24 0	48 0
„ „ No. 2A „ .. .	4 0	8 0	13 0	24 0	48 0
„ „ No. 2B „ .. .	4 0	8 0	13 0	24 0	48 0
Chinese or Map Varnish	3 4	6 0	10 0	18 0	36 0
Crystal Varnish, for glass painting ..	3 4	6 0	10 0	18 0	36 0
Japan Gold Size	2 8	5 0	8 0	15 0	30 0
Fat Oil	3 4	6 0	10 0	18 0	36 0
Walnut Oil (Nut Oil)	2 0	4 0	7 0	12 0	24 0
Poppy Oil	2 0	4 0	7 0	12 0	24 0
Manganised Poppy Oil	2 0	4 0	7 0	12 0	24 0
Pale Drying Oil	2 0	4 0	6 6	10 0	18 0
Strong Drying Oil	2 0	4 0	6 6	9 6	17 0
Purified Linseed Oil	2 0	3 6	5 6	8 6	16 0
Manganised Linseed Oil	2 0	3 6	5 6	8 6	16 0
Spirits of Turpentine	2 0	3 0	4 0	7 0	12 0

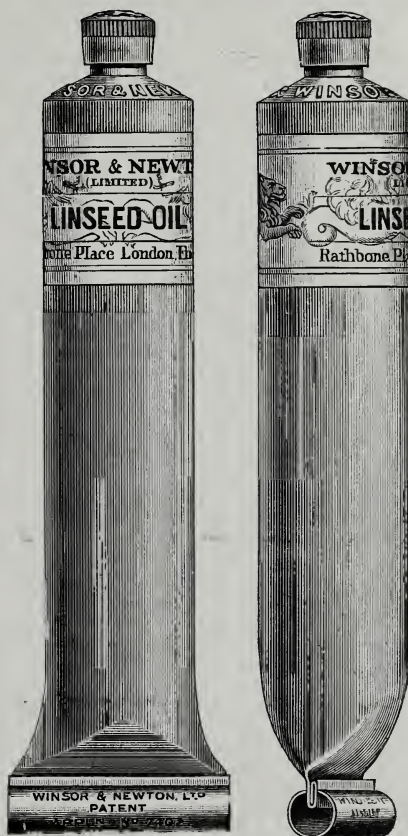
WINSOR AND NEWTON'S PATENT "SPRING-CLIP" TUBES

**For Oils, Oil-Vehicles,
Varnishes, and Mediums.**

The whole of WINSOR & NEWTON'S LIQUIDS for OIL PAINTING can now be obtained in TUBES as illustrated. These Tubes have a pinhole orifice, and the ends are secured with the Patent Spring Clips.

The great convenience of having the various fluid and semi-fluid substances used in Oil Painting put up in Collapsible Tubes has long been apparent to Artists; but hitherto, on account of the leakage incidental to the usual method of closing, it has been impossible to issue any but the stiffer preparations—such as Medium and Megilp—in this form. Even in the case of the latter the method has been attended, as is well known, with but a partial measure of success.

Messrs. WINSOR & NEWTON have therefore, for some time, endeavoured to devise a method of overcoming the difficulty, and they believe that by the invention of their New Spring-Clip the adoption of Collapsible Tubes for fluid substances has now been made thoroughly practicable. For Sketching purposes especially the use of the New Tubes should rapidly become general. Their compactness and their unbreakable nature, together with the convenience and the accuracy with which their contents, from a single drop to a continuous stream, can be delivered by the mere pressure of the finger, combine to give them great advantages over the bottles commonly employed.



SPRING-CLIP TUBES, DOUBLE SIZE.

IN SPRING CLIP TUBES (DOUBLE SIZE), as illustrated.

	Per doz. Tubes. s. d.		Per doz. Tubes. s. d.
Picture Copal Varnish	5 4	Purified Poppy Oil	2 8
Oil Copal Varnish	5 4	Pale Drying Oil	2 8
Oil Vehicle No. 1 (Linseed Oil and Oil of Spike)	5 4	Purified Linseed Oil	2 8
Oil Vehicle No. 1A (Linseed Oil and Turpentine)	5 4	Spirits of Turpentine	2 0
Oil Vehicle No. 2 (Poppy Oil and Oil of Spike)	5 4	*Megilp	6 0
Oil Vehicle No. 2A (Poppy Oil and Turpentine)	5 4	*Medium	6 0
		*Medium, No. 2	6 0
		*Siccative	6 0

* Also in Spring-Clip Tubes, single size, 3s.

All the above, with the exception of Megilp, Medium, and Siccative, are also
supplied in Bottles as heretofore.

WINSOR AND NEWTON'S BRUSHES FOR PAINTING IN OIL COLOURS.

FINEST RED SABLE HAIR BRUSHES IN NICKEL FERRULES.

12-inch Red Polished Cedar Handles.



				Per doz.					Per doz.
				s. d.					s. d.
Nos. 0 & 1 Flat or Round	..	..	..	2 10	No. 10 Flat	..	..	..	21 0
" 2 "	..	..	..	3 4	" 11 "	..	..	..	26 0
" 3 "	..	..	..	4 2	" 12 "	..	..	..	32 0
" 4 "	..	..	..	5 4	" 7 Round	..	..	..	13 0
" 5 "	..	..	..	6 4	" 8 "	..	..	..	15 6
" 6 "	..	..	..	8 0	" 9 "	..	..	..	21 0
Assorted, Nos. 1 to 6	..	..	..	5 0	" 10 "	..	..	..	26 0
No. 7 Flat	..	..	..	10 6	" 11 "	..	..	..	32 0
" 8 "	..	..	..	13 0	" 12 "	..	..	..	38 0
" 9 "	..	..	..	15 6					

WINSOR AND NEWTON'S BRUSHES FOR PAINTING IN OIL COLOURS

(Continued).

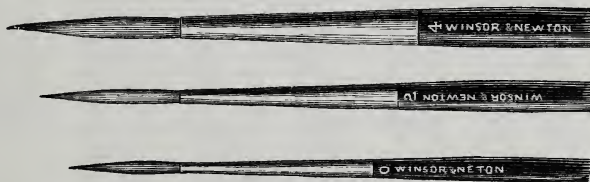
BRIGHT'S RED SABLE HAIR BRUSHES IN NICKEL FERRULES. 12-inch Red Polished Cedar Handles.

(FOR FIRM SQUARE TOUCHING, AND GENERAL LANDSCAPE WORK.)

*Made in Nos. 0 to 12.—Prices the same as Flat Sables on page 110.*

RED SABLE HAIR "RIGGER" BRUSHES IN NICKEL FERRULES. 12-inch Red Polished Cedar Handles.

(FOR FINE LINES, RIGGING, ETC.)

*Made in Nos. 0 to 6.—Prices the same as Sables on page 110.*

"FAN" BRUSHES IN NICKEL FERRULES.



12-inch Yellow Polished Handles.

(FOR LIGHT GLAZING, SOFTENING, SCUMBLING, HAIR, FOLIAGE, ETC.)

RED SABLE HAIR FAN BRUSHES.

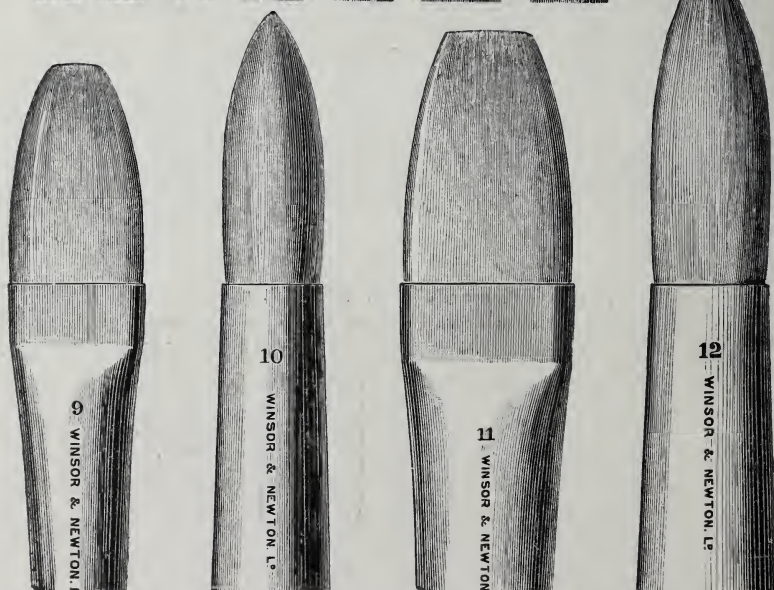
No.	1	2	3	4	5	6	per dozen	s.	d.
No.	1	2	3	4	5	6	per dozen	6	0
"	2	3	4	5	6		"	8	0
"	3	4	5	6			"	10	0
"	4	5	6				"	12	0
"	5	6					"	14	0
"	6						"	16	0

HOG HAIR FAN BRUSHES.

No.	1	2	3	4	5	6	per dozen, in each size, or assorted.	s.	d.
No.	1	2	3	4	5	6	per dozen, in each size, or assorted.	5	0
"	2	3	4	5	6		"		
"	3	4	5	6			"		
"	4	5	6				"		
"	5	6					"		
"	6						"		

WINSOR AND NEWTON'S HOG HAIR BRUSHES FOR PAINTING IN OIL COLOURS.

(Prices on next page.)



WINSOR AND NEWTON'S HOG HAIR BRUSHES FOR PAINTING IN OIL COLOURS.

EXTRA FINE HOG HAIR BRUSHES, IN NICKEL FERRULES.

(A Series.)

Made of the Softest Lyons Hair. 12-inch Yellow Polished Handles.

	Per doz. s. d.		Per doz. s. d.
Nos. 1 to 6, Flat or Round, all sizes	5 0	No. 10, Flat or Round	10 0
No. 7, Flat or Round	6 0	„ 11 „ „	12 0
„ 8 „ „	7 6	„ 12 „ „	14 0
„ 9 „ „	8 6	Nos. 7 to 12, Assorted	9 8

HERKOMER BRUSHES.

EXTRA FINE HOG HAIR, IN NICKEL FERRULES.

12-inch Yellow Polished Handles.

*Short and thin in hair. Quality and Prices as A Series above.*

MILLAIS' HOG HAIR BRUSHES.

MADE OF THE FINEST LYONS HAIR.

String Bound Red Polished Handles, as designed by and made for the late Sir J. E. MILLAIS.



	Per doz. s. d.		Per doz. s. d.
Nos. 1 to 6	5 0	No. 10	14 0
No. 7	6 0	„ 11	16 0
„ 8	8 0	„ 12	20 0
„ 9	10 0	Nos. 7 to 12, assorted	12 4

HOG HAIR BRUSHES,
IN NICKEL FERRULES. (B Series.)
12-inch Red Polished Cedar Handles.

				Per doz.					Per doz.
				s. d.					s. d.
Nos. 1 to 6, Flat or Round, all sizes	2	6			Nos. 7 to 12, Assorted	5	0		
No. 7, Flat or Round	3	4			No. 13, Flat or Round	10	0		
" 8 " " "	4	0			" 14 " " " "	12	0		
" 9 " " " "	4	8			" 15 " " " "	14	0		
" 10 " " " "	5	4			" 16 " " " "	16	0		
" 11 " " " "	6	0			" 17 " " " "	18	0		
" 12 " " " "	6	8			" 18 " " " "	21	0		

BRIGHT'S and LANDSEER'S Hog Hair Brushes of this quality are the same prices as above.

HOG HAIR BRUSHES,
IN TIN FERRULES. (C Series.)
12-inch Natural Polished Cedar Handles.

				Per doz.					Per doz.
				s. d.					s. d.
Nos. 1 to 6, Flat or Round, all sizes	2	0			No. 10, Flat or Round	4	8		
No. 7, Flat or Round	2	8			" 11 " " " "	5	4		
" 8 " " " "	3	4			" 12 " " " "	6	0		
" 9 " " " "	4	0			Nos. 7 to 12, Assorted	4	4		

HOG HAIR BRUSHES,
IN TIN FERRULES. (E Series.)
12-inch Unpolished Pine Handles.

				Per doz.					Per doz.
				s. d.					s. d.
Nos. 1 to 6, Flat or Round, all sizes	1	0			No. 10, Flat or Round	3	8		
No. 7, Flat or Round	2	0			" 11 " " " "	4	0		
" 8 " " " "	2	8			" 12 " " " "	4	4		
" 9 " " " "	3	4			Nos. 7 to 12, Assorted	3	4		

HOG HAIR BRUSHES IN TIN FERRULES (G Series.)
(FRENCH SHAPE.)

SHORT AND VERY THIN IN HAIR.—FLAT ONLY.
12-inch White Wood Handles.

				Per doz.					Per doz.
				s. d.					s. d.
Nos. 1 to 6, Flat only	1	8			Nos. 7 to 12, Assorted	3	10		
" 7 " " " "	2	6			No. 13, Flat only	6	0		
" 8 " " " "	3	0			" 14 " " " "	7	6		
" 9 " " " "	3	9			" 15 " " " "	9	0		
" 10 " " " "	4	0			" 16 " " " "	10	6		
" 11 " " " "	4	9			" 17 " " " "	12	9		
" 12 " " " "	5	0			" 18 " " " "	13	6		

HOG HAIR BRUSHES IN TIN FERRULES.

(School of Art Series.)

OF MEDIUM LENGTH AND THIN IN HAIR.

12-inch Unpolished Pine Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
Nos. 1 to 6, Flat only ..	..	1	4	No. 10, Flat only ..	..	3	8
" 7 ..	..	2	0	" 11 ..	..	4	0
" 8 ..	..	2	8	" 12 ..	..	4	4
" 9 ..	..	3	4	Nos. 7 to 12, Assorted ..	..	3	4

FINEST OX HAIR BRUSHES,
IN NICKELLED TIN FERRULES.

12-inch Natural Polished Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
Nos. 1 to 6, Flat or Round ..	..	2	6	No. 10, Flat or Round ..	..	6	6
" 7 ..	..	4	0	" 11 ..	..	7	6
" 8 ..	..	4	6	" 12 ..	..	8	6
" 9 ..	..	5	6	Nos. 7 to 12, Assorted ..	..	6	0

Ox Hair "Riggers," Nos. 1 to 6, and "Bright's," Nos. 1 to 12, are also made at the above prices.

(Sizes are the same as those of Red Sable Hair Brushes illustrated on pages 110 and 111.)

BROWN FITCH HAIR BRUSHES IN NICKEL FERRULES,

12-in. Polished Cedar Handles.

		Per doz.				Per doz.	
		s.	d.			s.	d.
Nos. 1 to 6 Flat or Round ..	..	2	6	No. 10 Flat or Round ..	..	6	6
No. 7 Flat or Round ..	..	4	0	" 11 ..	..	7	6
" 8 ..	..	4	6	" 12 ..	..	8	6
" 9 ..	..	5	6	Assorted, Nos. 7 to 12 ..	..	6	0

These Brushes are fair substitutes for Red Sables.

BUFFALO HAIR BRUSHES IN TIN FERRULES,

12-inch White Wood Handles.

SHORT IN HAIR AS G SERIES.

		Per doz.				Per doz.	
		s.	d.			s.	d.
No. 1, Flat only ..	..	1	4	No. 7, Flat only ..	..	2	8
" 2 ..	..	1	8	" 8 ..	..	3	0
" 3 ..	..	2	0	" 9 ..	..	3	4
" 4 ..	..	2	2	" 10 ..	..	4	0
" 5 ..	..	2	4	" 11 ..	..	4	8
" 6 ..	..	2	6	" 12 ..	..	5	4
Nos. 1 to 6, Assorted ..	..	2	0	Nos. 7 to 12, Assorted ..	..	3	10

FINEST ROUND BADGER HAIR SOFTENERS.

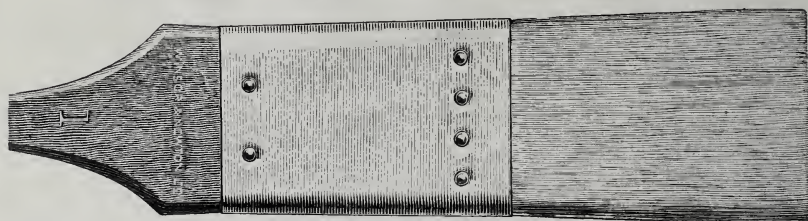
Red Polished Cedar Handles.



			per doz.					per doz.					per doz.	
			s.	d.				s.	d.				s.	d.
No. 1	..	..	5	0	No. 4	..	..	10	6	No. 7	..	..	21	0
„ 2	..	..	6	6	„ 5	..	..	13	6	„ 8	..	..	27	0
„ 3	..	..	8	0	„ 6	..	..	16	6	„ 9	..	..	33	0

FLAT HOG HAIR VARNISHING BRUSHES

IN NICKEL FERRULES. Polished Cedar Handles.



MADE OF THE SOFTEST HOG HAIR.

			per doz.				per doz.				per doz.	
			s.	d.				s.	d.			
1 inch wide	..		9	0	2 inches wide	..	18	0	3½ inches wide	..	31	6
1½ „	..		13	6	2½ „	..	22	6	4 „	..	36	0
					3 „	..	27	0				

FLAT HOG HAIR VARNISHING BRUSHES

IN NICKEL FERRULES. Bevelled Points. Polished Handles.

			per doz.				per doz.				per doz.	
			s.	d.				s.	d.			
1 inch wide	..		4	6	1½ inch wide	..	8	0	2 inches wide	..	10	6

These Brushes will also be found very suitable for Enamelling.

WINSOR AND NEWTON'S
BEST ARTISTS' CANVAS,
PREPARED FOR OIL PAINTING.

BRITISH CANVAS of the finest quality, and made of PURE FLAX, is used by WINSOR & NEWTON, Limited, in the production of their best Artists' Prepared Canvas.

The space afforded by their large Factory, the extensive plant contained therein, and their staff of trained and skilled workmen, enable them to execute all orders with despatch.

The superior method in the preparation adopted by WINSOR & NEWTON, Limited, materially enhances the quality of their Artists' Canvas.—*It is dried slowly and without the aid of artificial means*, thus the adhesion of the surface of preparation to the ground of raw Canvas is so intimate and thorough as to preclude the possibility of its peeling up or becoming detached in any way.

ARTISTS' PREPARED CANVAS,

In Rolls of Six Yards.						* F.P., S.P., W.F.P., W.S.P., and R.		TICKEN or TWILL CANVAS.			
						Per Roll of 6 yards.	Per yard.	Per Roll of 6 yards.	Per yard.		
						s. d.	s. d.	s. d.	s. d.		
27 inches wide	..	..	..	..	..	10 6	1 10	13 6	2 4		
30	"	"	..	..	..	11 6	2 0	14 6	2 6		
36	"	"	..	..	..	13 6	2 4	17 0	3 0		
38	"	"	..	..	..	14 6	2 6	18 6	3 3		
42	"	"	..	..	..	16 0	2 10	21 0	3 8		
45	"	"	..	..	..	19 6	3 5	24 0	4 2		
54	"	"	..	..	..	25 0	4 5	29 0	5 0		
62	"	"	..	..	..	30 0	5 4	36 0	6 5		
74	"	"	..	..	..	36 0	6 5	42 0	7 6		
86	"	"	..	..	..	45 0	8 0	52 6	9 6		

* F.P., Full or Double Primed ; S.P., Single or Half Primed ; W.F.P., Full Primed White Ground ; W.S.P., Single Primed, White Ground ; R., Roman.

PATTERN BOOKS of Winsor & Newton's Prepared Canvas may be had on application.

WINSOR AND NEWTON'S BEST ARTISTS' CANVAS.

STRAINED ON BEST WEDGED STRETCHERS,

With Bevelled Inside Edges, which Prevent the Canvas being Marked by the Wood.

Size in inches.	Per doz. s. d.	Size in inches.	Per doz. s. d.	Size in inches.	Per doz. s. d.
7 by 5	4 8	18 by 15	15 6	30 by 25	33 6
8 " 6	5 4	18 " 16	15 6	" "Three-quarter" }	
9 " 6	6 0	19 " 9	12 0	32 by 18	30 0
9 " 7	6 8	19 " 13	14 6	36 " 20	34 6
10 " 6	6 6	19 " 15	16 0	36 " 24	39 6
10 " 7	7 0	20 " 10	14 0	36 " 28 }	44 0
10 " 8	7 3	20 " 12	14 3	" "Kit-Cat" }	
11 " 9	8 4	20 " 14	16 0	37 " 13	32 0
12 " 6	7 0	20 " 15	16 6	38 " 14	36 0
12 " 8	8 0	20 " 16	16 9		Each.
12 " 9	8 4	21 " 14	16 6	40 " 24	4 0
12 " 10	9 0	21 " 17	18 0	40 " 28	4 8
13 " 8	9 0	22 " 10	16 0	40 " 30	5 4
13 " 9	9 0	22 " 14	18 0	42 " 24	4 4
13 " 10	9 4	22 " 15	18 0	42 " 28	5 0
13 " 11	10 0	22 " 16	18 0	44 " 34 }	6 3
14 " 6	8 6	22 " 17	19 0	" "Small half length" }	
14 " 7	8 6	22 " 18	20 0	48 by 36	7 4
14 " 8	9 0	24 " 10	16 0	50 " 30 Landscape	6 9
14 " 9	10 0	24 " 12	16 8	50 " 40 }	8 4
14 " 10	10 0	24 " 14	18 0	" "Half length" }	
14 " 12	11 0	24 " 16	20 0	54 " 36 }	8 4
15 " 11	11 4	24 " 18	22 0	Landscape }	
15 " 12	11 6	24 " 20	24 0	56 " 44 }	11 0
16 " 8	9 8	26 " 16	22 6	" "Bishop's half length" }	
16 " 10	11 0	26 " 18	24 0	60 " 40 }	10 6
16 " 11	11 6	26 " 20	26 6	Landscape }	
16 " 12	12 0	26 " 22	28 0	72 " 54	21 0
16 " 14	13 3	27 " 20	26 6	88 by 52 }	24 0
17 " 13	13 3	27 " 22	28 6	" "Small whole length" }	
17 " 14	13 9	30 " 13	24 0	94 by 58 }	28 0
18½ " 8½	11 6	30 " 18	28 0	" "Whole length" }	
18 " 10	11 9	30 " 20	29 6	106 by 70 }	36 0
18 " 12	13 0	30 " 22	32 0	" "Bishop's whole length" }	
18 " 14	15 0	30 " 24	33 0		

These Stretchers when covered with "Ticken" Canvas are slightly higher in price than the above.

Hinged Canvas and Stretchers, 5s. each extra.

BEST WEDGED STRETCHER FRAMES ONLY.

Size in inches.	Per doz. NET. s. d.	Size in inches.	Per doz. NET. s. d.	Size in inches.	Per doz. NET. s. d.
7 by 5	2 8	18 by 15	4 8	30 by 24	8 9
8 „ 6	2 8	18 „ 16	4 10	30 „ 25	9 0
9 „ 6	2 9	19 „ 9	4 0	“Three-quarter.” }	9 0
9 „ 7	2 10	19 „ 13	4 6	32 by 18	7 9
10 „ 6	2 10	19 „ 15	4 10	36 „ 20	9 3
10 „ 7	3 0	20 „ 10	4 3	36 „ 24	10 0
10 „ 8	3 0	20 „ 12	4 6	36 „ 28	10 6
11 „ 9	3 2	20 „ 14	4 8	“Kit-Cat.” }	10 6
12 „ 6	3 0	20 „ 15	4 10	37 by 13	7 9
12 „ 8	3 2	20 „ 16	5 0	38 „ 14	8 6
12 „ 9	3 3	21 „ 14	4 10	40 „ 24	14 6
12 „ 10	3 4	21 „ 17	5 0	40 „ 28	17 0
13 „ 8	3 4	22 „ 10	4 8	40 „ 30	20 0
13 „ 9	3 4	22 „ 14	5 0	42 „ 24	16 0
13 „ 10	3 6	22 „ 15	5 0	42 „ 28	20 0
13 „ 11	3 6	22 „ 16	5 0	44 „ 34	25 0
14 „ 6	3 2	22 „ 17	5 3	“Small half length.” }	25 0
14 „ 7	3 4	22 „ 18	5 3	48 by 36	28 0
14 „ 8	3 6	24 „ 10	4 9	50 „ 30	27 0
14 „ 9	3 6	24 „ 12	5 0	Landscape. }	27 0
14 „ 10	3 8	24 „ 14	5 3	50 by 40	33 0
14 „ 12	3 10	24 „ 16	5 6	“Half length.” }	33 0
15 „ 11	3 10	24 „ 18	6 0	54 by 36	33 0
15 „ 12	4 0	24 „ 20	6 4	Landscape. }	33 0
16 „ 8	3 8	26 „ 16	6 0	56 by 44	40 0
16 „ 10	3 10	26 „ 18	6 4	“Bishop's half length.” }	40 0
16 „ 12	4 0	26 „ 20	6 10	60 by 40	40 0
16 „ 14	4 2	27 „ 20	7 0	Landscape. }	40 0
17 „ 13	4 2	27 „ 22	7 3	72 by 54	Each. 6 6
17 „ 14	4 3	30 „ 13	6 4	88 by 52	7 6
18½ „ 8½	4 0	30 „ 18	7 3	“Small whole length.” }	7 6
18 „ 10	4 0	30 „ 20	7 9	94 by 58	10 0
18 „ 12	4 3	30 „ 22	8 3	“Whole length.” }	10 0
18 „ 14	4 6			106 by 70	13 6
				“Bishop's whole length.” }	13 6

“WINTON” ARTISTS’ CANVAS.

A new variety introduced to meet the requirements of those numerous Artists who prefer a more pronounced grain in their Canvas than is afforded by the ordinary Single-primed. The “Winton” Canvas is firm in substance, of even texture, and has a grain about midway between the Single-primed and Roman varieties. It is a specially woven fabric, prepared by WINSOR & NEWTON, Limited, and will be found superior to the foreign productions which have been offered of late at higher prices.

In Rolls of Six Yards.

	s.	d.		s.	d.		s.	d.
27 ins. wide, per roll	9	0	42 ins. wide, per roll	14	0	54 ins. wide, per roll	18	0
30 ” ”	10	0	45 ” ”	15	0	7½ ” ”	24	0
36 ” ”	12	0						

“Winton” Canvas on English Wedged Stretchers, with Bevelled Inside Edges.

Size in inches.	Per doz.		Size in inches.	Per doz.		Size in inches.	Per doz.	
	s.	d.		s.	d.		s.	d.
7 by 5	3	9	18 by 10	9	0	27 by 22	23	8
8 " 6	4	6	18 " 12	10	0	30 " 13	18	0
9 " 6	4	6	18 " 14	11	8	30 " 18	22	6
9 " 7	5	0	18 " 15	12	6	30 " 20	24	9
10 " 6	5	4	18 " 16	13	0	30 " 22	26	0
10 " 7	5	8	19 " 9	9	0	30 " 24	26	6
10 " 8	6	0	19 " 13	11	6	30 " 25	27	0
11 " 9	6	8	19 " 15	12	4	32 " 18	25	0
12 " 6	6	0	20 " 10	10	6	36 " 20	30	6
12 " 8	6	3	20 " 12	11	3	36 " 24	31	6
12 " 9	7	0	20 " 14	13	0	36 " 28	33	9
12 " 10	7	2	20 " 15	13	6	37 " 13	27	0
13 " 8	7	4	20 " 16	13	6	38 " 14	28	0
13 " 9	7	4	21 " 14	13	0			Each.
13 " 10	7	4	21 " 17	14	8	40 " 24	3	9
13 " 11	7	10	22 " 10	12	4	40 " 28	4	2
14 " 6	6	6	22 " 14	13	6	40 " 30	4	6
14 " 7	6	9	22 " 15	14	4	42 " 24	4	0
14 " 8	7	2	22 " 16	14	8	42 " 28	4	6
14 " 9	8	0	22 " 17	15	0	44 " 34	5	6
14 " 10	8	0	22 " 18	15	9	48 " 36	6	8
14 " 12	8	6	24 " 10	13	0	50 " 30	6	2
15 " 11	9	0	24 " 12	13	6	50 " 40	7	6
15 " 12	9	0	24 " 14	14	8	54 " 36	7	6
16 " 8	8	0	24 " 16	17	0	56 " 44	9	8
16 " 10	8	9	24 " 18	17	0	60 " 40	9	4
16 " 11	9	0	24 " 20	18	0	72 " 54	18	0
16 " 12	9	6	26 " 16	18	0	88 " 52	20	0
16 " 14	10	8	26 " 18	18	0	94 " 58	25	0
17 " 13	11	4	26 " 20	20	0	106 " 70	33	0
17 " 14	11	4	26 " 22	21	6			
18½ " 8½	9	0	27 " 20	23	8			

SECOND QUALITY ARTISTS' CANVAS.

SINGLE-PRIMED.

British Fabric, prepared by Winsor & Newton, Ltd.

In Rolls of Six Yards.

				Per Roll.					Per Roll.
				s. d.					s. d.
27 inches wide	..	..	..	8 0	45 inches wide	..	..	..	13 0
30	..	..	..	9 0	54	..	..	..	16 0
36	..	..	..	10 6	62	..	..	..	18 0
38	..	..	..	11 0	74	..	..	..	21 0
42	..	..	..	12 0	86	..	..	..	24 0

Second quality Canvas can also be supplied full-primed at the same prices.

SECOND QUALITY ARTISTS' CANVAS,

On Good English Wedged Stretchers with Bevelled Inside Edges.

			Per doz.				Per doz.				Per doz.
Size in inches.			s. d.	Size in inches.			s. d.	Size in inches.			s. d.
7 by 5	..	..	3 4	18 by 10	..	..	8 0	27 by 20	..	..	21 0
8 " 6	..	..	4 0	18 " 12	..	..	9 0	27 " 22	..	..	21 0
9 " 6	..	..	4 0	18 " 14	..	..	10 3	30 " 13	..	..	16 0
9 " 7	..	..	4 6	18 " 15	..	..	11 0	30 " 18	..	..	20 0
10 " 6	..	..	4 8	18 " 16	..	..	11 6	30 " 20	..	..	22 0
10 " 7	..	..	5 0	19 " 9	..	..	8 0	30 " 22	..	..	23 0
10 " 8	..	..	5 3	19 " 13	..	..	10 3	30 " 24	..	..	23 6
11 " 9	..	..	6 0	19 " 15	..	..	11 0	30 " 25	..	..	24 0
12 " 6	..	..	5 3	20 " 10	..	..	10 0	32 " 18	..	..	22 0
12 " 8	..	..	5 6	20 " 12	..	..	10 0	36 " 20	..	..	27 0
12 " 9	..	..	6 3	20 " 14	..	..	11 6	36 " 24	..	..	28 0
12 " 10	..	..	6 4	20 " 15	..	..	12 0	36 " 28	..	..	30 0
13 " 8	..	..	6 6	20 " 16	..	..	12 0	37 " 13	..	..	24 0
13 " 9	..	..	6 6	21 " 14	..	..	11 6	38 " 14	..	..	25 0
13 " 10	..	..	6 6	21 " 17	..	..	13 0	Each.			
13 " 11	..	..	7 0	22 " 10	..	..	11 0	40 " 24	..	..	3 4
14 " 6	..	..	6 0	22 " 14	..	..	12 0	40 " 28	..	..	3 8
14 " 7	..	..	6 0	22 " 15	..	..	12 6	40 " 30	..	..	4 0
14 " 8	..	..	6 4	22 " 16	..	..	13 0	42 " 24	..	..	3 6
14 " 9	..	..	7 0	22 " 17	..	..	13 6	42 " 28	..	..	4 0
14 " 10	..	..	7 0	22 " 18	..	..	14 0	44 " 34	..	..	5 0
14 " 12	..	..	7 8	24 " 10	..	..	12 0	48 " 36	..	..	6 0
15 " 11	..	..	8 0	24 " 12	..	..	12 0	50 " 30	..	..	5 6
15 " 12	..	..	8 0	24 " 14	..	..	13 0	50 " 40	..	..	6 8
16 " 8	..	..	7 0	24 " 16	..	..	15 0	54 " 36	..	..	6 8
16 " 10	..	..	7 9	24 " 18	..	..	15 0	56 " 44	..	..	8 6
16 " 11	..	..	8 0	24 " 20	..	..	16 0	60 " 40	..	..	8 4
16 " 12	..	..	8 6	26 " 16	..	..	16 0	72 " 54	..	..	16 0
16 " 14	..	..	9 6	26 " 18	..	..	16 0	88 " 52	..	..	18 0
17 " 13	..	..	10 0	26 " 20	..	..	18 0	94 " 58	..	..	22 0
17 " 14	..	..	10 0	26 " 22	..	..	19 0	106 " 70	..	..	30 0
18½ " 8½	..	..	8 0								

PREPARED BY WINSOR & NEWTON, Ltd.

In Rolls of Six Yards.

27 inches wide	..	..	..	..	..	..	..	per roll	s.	d.
36	"	"	..	..	..	..	..	"	8	0
54	"	"	..	..	..	..	..	"	12	0
62	"	"	..	..	..	..	..	"	14	0
74	"	"	..	..	..	..	..	"	17	0

ON WEDGED STRETCHERS, WITH BEVELLED INSIDE EDGES.

				Per doz.						Per doz.						Per doz.	
				<i>s.</i>	<i>d.</i>					<i>s.</i>	<i>d.</i>					<i>s.</i>	<i>d.</i>
7	by	5	..	2	8	16	by	11	..	6	4	22	by	18	..	10	4
8	"	6	..	2	9	16	"	12	..	6	6	24	"	10	..	9	0
9	"	6	..	3	0	16	"	14	..	7	0	24	"	12	..	9	4
9	"	7	..	3	6	17	"	13	..	7	4	24	"	14	..	10	0
10	"	6	..	3	6	17	"	14	..	7	8	24	"	16	..	10	8
10	"	7	..	3	9	18 $\frac{1}{2}$	"	8 $\frac{1}{2}$	..	7	0	24	"	18	..	11	4
10	"	8	..	3	10	18	"	10	..	7	0	24	"	20	..	12	0
11	"	9	..	4	2	18	"	12	..	7	6	26	"	16	..	12	0
12	"	6	..	3	10	18	"	14	..	8	4	26	"	18	..	13	0
12	"	6	..	4	0	18	"	15	..	8	6	26	"	20	..	14	0
12	"	9	..	4	2	18	"	16	..	8	8	26	"	22	..	15	0
12	"	10	..	4	4	19	"	9	..	7	0	27	"	20	..	14	0
13	"	8	..	4	8	19	"	13	..	8	0	27	"	22	..	15	0
13	"	9	..	4	8	19	"	15	..	9	0	30	"	13	..	12	0
13	"	10	..	4	10	20	"	10	..	8	0	30	"	18	..	14	0
13	"	11	..	5	0	20	"	12	..	8	8	30	"	20	..	15	0
14	"	6	..	4	3	20	"	14	..	8	10	30	"	22	..	17	0
14	"	7	..	4	3	20	"	15	..	9	0	30	"	24	..	19	0
14	"	8	..	4	8	20	"	16	..	9	2	30	"	25	..	19	0
14	"	9	..	4	10	21	"	14	..	9	4	32	"	18	..	17	0
14	"	10	..	5	0	21	"	17	..	9	8	36	"	20	..	19	0
14	"	12	..	5	6	22	"	14	..	9	6	36	"	24	..	20	0
15	"	11	..	6	0	22	"	15	..	9	0	36	"	28	..	23	0
15	"	12	..	6	4	22	"	16	..	9	8	37	"	13	..	18	0
16	"	8	..	5	6	22	"	17	..	10	0	38	"	14	..	19	0
16	"	10	..	6	0												

FOREIGN PREPARED CANVAS.

						Per Roll.	Per Yard.
						<i>s.</i> <i>d.</i>	<i>s.</i> <i>d.</i>
82 inches wide, in Rolls of 11 yards	..	..	..	..	..	30 0	3 0
122 " " "	..	..	..	..	..	95 0	9 0

CURRIE'S IMPROVED CANVAS STRAINING PINCERS.

Retail, 3s. 6d.

Trade, 2S. 4d. per pair.

WINSOR & NEWTON'S ACADEMY BOARDS.

BEST QUALITY.

	Inches.							Thin.	Thick.	*Rough surfaced.
								Per doz. s. d.	Per doz. s. d.	Per doz. s. d.
Full size	24½ by 18½	..	..	..	..	..	..	8 0	10 0	8 0
Half „	18½ „ 12½	..	..	..	..	..	..	4 0	5 0	4 0
Quarto „	12½ „ 9½	..	..	..	..	..	..	2 0	2 6	2 0
Octavo „	9½ „ 6	..	..	..	..	..	..	1 0	1 3	1 0
†Panel „	15 „ 8	..	..	..	..	..	..	~~2 8~~	—	2 8
„ „	18 „ 8	..	..	..	..	..	..	~~4 0~~	—	4 0
„ „	18½ „ 13	..	..	..	..	..	..	~~5 4~~	—	5 4
„ „	24 „ 12	..	..	..	..	..	..	~~6 0~~	—	6 0
„ „	26 „ 10	..	..	..	..	..	..	~~6 0~~	—	6 0
„ „	30 „ 13	..	..	..	..	..	..	~~8 0~~	—	8 0
„ „	37 „ 13	..	..	..	..	..	..	~~12 0~~	—	12 0

* “ROUGH SURFACED” ACADEMY BOARDS.

BEST QUALITY.

These Boards are carefully prepared by hand, having a rough grained surface which presents a tooth for the brush, somewhat after the style of Single-Primed or Roman Canvas. Sizes and Prices as above.

STUDENTS' QUALITY ACADEMY BOARDS.

	Inches.									Per doz.
										s. d.
Full size,	24½ by 18½	..	..	..	..	..	..	..	..	5 4
Half „	18½ „ 12½	..	..	..	..	..	..	..	..	2 8
Quarto „	12½ „ 9½	..	..	..	..	..	..	..	..	1 4
Octavo „	9½ „ 6	..	..	..	..	..	..	..	..	0 8
†Panel „	15 „ 8	..	..	..	..	..	..	..	..	2 0
„ „	18 „ 8	..	..	..	..	..	..	..	..	2 8
„ „	18½ „ 13	..	..	..	..	..	..	..	..	4 0
„ „	24 „ 12	..	..	..	..	..	..	..	..	5 4
„ „	26 „ 10	..	..	..	..	..	..	..	..	5 4
„ „	30 „ 13	..	..	..	..	..	..	..	..	6 8
„ „	37 „ 13	..	..	..	..	..	..	..	..	10 0

† These sizes correspond with those of Madame Vouga's and other panel studies.

Academy Boards can be supplied cut to any size required, at proportionate prices.

BEST QUALITY MILLBOARDS, PREPARED WITH A WHITE GROUND FOR PAINTING IN OIL COLOURS.

Size in inches.			Per dozen.			Size in inches.			Per dozen.			Size in inches.			Per dozen.		
			s.	d.					s.	d.					s.	d.	
6	by	5	..	4	0	13	by	10	..	9	0	19	by	12	..	20	0
7	"	5	..	4	6	13	"	11	..	9	6	19	"	13	..	20	0
8	"	6	..	5	0	14	"	9	..	9	0	19	"	14	..	21	0
9	"	6	..	5	3	14	"	10	..	10	0	20	"	14	..	22	6
9	"	7	..	5	6	14	"	12	..	12	0	20	"	16	..	25	0
9	"	8	..	5	9	15	"	11	..	13	0	21	"	15	..	26	0
10	"	7	..	6	0	15	"	12	..	14	0	21	"	17	..	30	0
10	"	8	..	6	0	16	"	11	..	14	0	22	"	15	..	27	6
11	"	8	..	7	0	16	"	12	..	15	0	22	"	16	..	30	0
11	"	9	..	7	6	17	"	12	..	16	0	22	"	18	..	36	0
12	"	8	..	8	0	17	"	13	..	17	6	23	"	16	..	32	0
12	"	9	..	8	3	17	"	14	..	18	6	24	"	18	..	42	0
12	"	10	..	8	6	18	"	12	..	17	6	24	"	20	..	48	0
13	"	8	..	8	3	18	"	13	..	18	6	30	"	25	..	72	0
13	"	9	..	8	6	18	"	14	..	20	0						

CANVAS BOARDS.

Millboards covered with Best Quality Prepared Canvas.

Sizes in inches.				Per doz.		Size in inches.				Per doz.	
				s.	d.					s.	d.
7	by	5	..	4	6	13	by	10	..	9	0
8	"	6	..	5	0	14	"	10	..	10	0
9	"	6	..	5	3	14	"	12	..	12	0
10	"	7	..	6	0	15	"	11	..	13	0
10	"	8	..	6	0	16	"	12	..	15	0
11	"	8	..	7	0	17	"	13	..	17	6
11	"	9	..	7	6	18	"	12	..	17	6
12	"	8	..	8	0	19	"	13	..	20	0
12	"	9	..	8	3	20	"	14	..	22	6
12	"	10	..	8	6	21	"	10½	..	24	0
13	"	8	..	8	3	42	"	10½	..	48	0

Millboards covered with Second Quality Prepared Canvas.

Size in inches.				Per doz.		Size in inches.				Per doz.	
				s.	d.					s.	d.
7	by	5	..	3	4	13	by	8	..	6	8
8	"	6	..	3	8	13	"	10	..	7	4
9	"	6	..	4	0	14	"	10	..	8	0
10	"	7	..	4	8	14	"	12	..	9	4
10	"	8	..	5	0	15	"	11	..	10	0
11	"	8	..	5	4	16	"	12	..	10	8
11	"	9	..	5	8	17	"	13	..	11	4
12	"	8	..	6	0	18	"	12	..	12	0
12	"	9	..	6	4	19	"	13	..	13	4
12	"	10	..	6	8	20	"	14	..	14	8

BEST SEASONED MAHOGANY PANELS, CAREFULLY PREPARED WITH A WHITE GROUND FOR PAINTING IN OIL COLOURS.

Size in inches.	Each. s. d.	Size in inches.	Each. s. d.
8 by 6	0 10	17 by 12	3 6
9 „ 6	1 0	17 „ 13	3 9
9 „ 7	1 0	17 „ 14	4 0
10 „ 7	1 2	18 „ 12	3 9
10 „ 8	1 4	18 „ 13	4 0
11 „ 8	1 6	18 „ 14	4 4
11 „ 9	1 8	19 „ 13	4 4
12 „ 8	1 9	19 „ 14	4 9
12 „ 9	1 10	20 „ 14	5 0
12 „ 10	2 2	20 „ 15	5 4
13 „ 8	1 10	20 „ 16	5 9
13 „ 9	2 2	21 „ 14	5 9
13 „ 10	2 4	21 „ 17	7 0
13 „ 11	2 6	22 „ 16	7 0
14 „ 9	2 3	22 „ 18	8 0
14 „ 10	2 6	23 „ 16	7 6
14 „ 12	3 0	24 „ 18	8 6
15 „ 11	3 0	24 „ 20	9 0
15 „ 12	3 2	30 „ 20	14 0
16 „ 11	3 2	30 „ 25	18 0
16 „ 12	3 4	36 „ 28	25 0

WHITE=WOOD PANELS, UNPREPARED.

WHITE MAPLE=WOOD AND AMERICAN WHITE=WOOD.
FOR OIL COLOUR SKETCHING.

Inches.	WHITE MAPLE- WOOD. Per doz. s. d.	WHITE- WOOD. Per doz. s. d.	Inches.	WHITE MAPLE- WOOD. Per doz. s. d.	WHITE- WOOD. Per doz. s. d.
8 by 6	3 0	1 9	12 by 10	8 0	3 6
*9 „ 5½	3 0	1 9	13 „ 8	7 0	3 4
9 „ 6	3 6	1 9	13 „ 10	8 0	3 9
*10 „ 6	4 0	2 0	14 „ 8	8 0	3 9
*10 „ 7	4 6	2 0	*14 „ 10	9 0	4 0
10 „ 8	5 4	2 0	14 „ 12	10 8	4 8
11 „ 9	6 0	2 6	*16 „ 12	12 0	5 4
12 „ 8	6 0	2 6	18 „ 10	12 0	5 4
*12 „ 9	7 0	2 6	20 „ 12	16 0	8 0

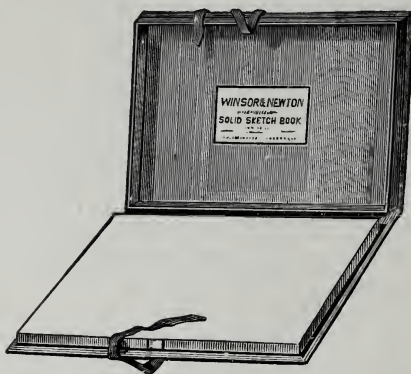
*The Panels marked * fit respectively Nos. 1 to 6 Walnut and Oak Oil Colour Boxes
on page 99.*

PREPARED OIL SKETCHING PAPER.

				Per doz. Sheets. s. d.
Oil Sketching Paper No. 1	Plain surface ..	Imperial, 30 by 22 in.	6	0
..	.. 2 { Prepared to imitate the surface of Single- primed Canvas ..	Royal, 25 by 20 in.	5	0
..	.. 3 { Prepared to imitate the surface of Roman Canvas ..	Imperial, 30 by 22 in.	6	0
..	.. 4 { Prepared to imitate the surface of Ticken Canvas ..	Imperial, 30 by 22 in.	6	0
..	Extra Thick, Nos. 1, 2, 3 & 4	Imperial, 30 by 22 in.	8	0

N.B.—The No. 2 Single-primed surface is sent unless otherwise ordered.

OIL SKETCHING BLOCKS.



SOLID BLOCKS
OF
PREPARED PAPER
FOR PAINTING IN OIL
COLOURS.

16mo Imperial	7 inches by	5	..
8vo	10	7	..
4to Royal	11½	9	..
6mo Imperial	14	6¾	..
4to	14	10	..
3mo	18	10	..
Half	20	14	..

Thick Paper, each
containing
24 Sheets.

Blocks only.	Half-Bound and with Protective Frames.
Each. s. d.	Each. s. d.
1 2	2 6
2 0	4 2
3 4	6 0
3 0	5 8
4 0	7 0
—	—
—	—

Extra Thick Paper,
each containing
18 Sheets.

Blocks only.	Half-Bound and with Protective Frames.
Each. s. d.	Each. s. d.
1 2	2 6
2 0	4 2
3 4	6 0
3 0	5 8
4 0	7 0
5 8	10 6
8 0	14 0

These Blocks are made with Oil Sketching Papers of the four different surfaces described above. Single-primed surface Blocks are sent unless otherwise ordered.

SOLID BLOCKS OF BEST ARTISTS' CANVAS.

Each containing 12 surfaces.

Size in inches.									Blocks only.	Half-bound and with Protective Frames.
									Each.	Each.
									s. d.	s. d.
9 by 6	..	..	..	..	..	..	..	..	2 4	4 0
10 „ 7	..	..	..	..	..	..	..	..	2 8	5 0
12 „ 9	..	..	..	..	..	..	..	..	4 0	6 8
14 „ 10	..	..	..	..	..	..	..	..	4 8	7 8

OIL SKETCHING TABLETS.

(Millboards covered with Oil Sketching Paper, described on page 123.)

Size in inches.	Per dozen.		Size in inches.	Per dozen.		Size in inches.	Per dozen.	
	s.	d.		s.	d.		s.	d.
5½ by 4½	..	..	11½ by 9	..	..	20 by 14	..	..
6 „ 4	..	..	12 „ 8	..	..	22 „ 4	..	..
7 „ 5	..	..	12 „ 9	..	..	24 „ 12	..	..
8 „ 6	..	..	14 „ 6¾	..	..	28 „ 12	..	..
9 „ 5½	..	..	14 „ 10	..	..	30 „ 13	..	..
10 „ 7	..	..	16 „ 12	..	..	37 „ 13	..	..
10 „ 8	..	..	18 „ 11½	..	..	42 „ 13½	..	..
11 „ 4	..	..						

THE “WINTON” SHADED ART PANELS. FOR PAINTING IN OIL COLOURS.

Prepared in Five Tints, viz.:—Green, Rose, Azure, Brown and Gray.

Size in inches.	Per dozen.		Size in inches.	Per dozen.	
	s.	d.		s.	d.
9 by 5½	..	..	20 by 12	..	..
10 „ 7	..	..	20 „ 14	..	..
12 „ 8	..	..	24 „ 12	..	..
14 „ 6¾	..	..	28 „ 12	..	..
14 „ 10	..	..	30 „ 13 Green, Brown and Gray only.	..	..
16 „ 8	..	..	37 „ 13 „ „	..	..
18 „ 10	..	..	42 „ 13½ „ „	..	..
20 „ 10	..	..			

Other sizes up to 20 inches wide made to order at proportionate prices.

Panels with the tints graduated for Landscape Painting are also prepared to order in a few days.

The “Winton” Art Panels are manufactured and prepared solely by WINSOR & NEWTON, Limited. The surface is carefully graduated by hand, and affords an especially suitable ground for painting in Oil Colours, Flowers, Fruit, etc., and for copying Madame Vouga’s Studies.

JAPANNED TIN PLAQUES

(CIRCULAR).

PREPARED FOR PAINTING IN OIL COLOURS,

With Rings at back to hang them up.

SIX TINTS—CREAM, TERRA-COTTA, PALE BLUE, PALE PINK,
PALE GREEN, AND BLACK.



				Per doz.
				s. d.
6 inches in diameter	..	..		5 4
7 " "	..	..		6 8
8 " "	..	..		7 0
9 " "	..	..		9 0
10 " "	..	..		10 0
11 " "	..	..		11 0
12 " "	..	..		12 0
13 " "	..	..		16 0
14 " "	..	..		20 0
16 " "	..	..		28 0

SHADED JAPANNED TIN PLAQUES

FOR PAINTING IN OIL COLOURS.

Also adapted for Black and White Drawing, Painting in Water Colours,
and Drawing in Coloured Pastel Crayons.

PREPARED IN THREE TINTS—BROWN, GREEN, AND GRAY.

The Tint is delicately graduated from Dark to Light, and is
finished with a dead, matt surface.

		Per doz.			Per doz.
		s. d.			s. d.
8 inches in diameter	..	9 0	12 inches in diameter	..	15 6
9 " "	..	10 6	13 " "	..	20 0
10 " "	..	11 6	14 " "	..	22 0
11 " "	..	13 6	16 " "	..	32 0

CURVATED WARE

FOR PAINTING IN OIL COLOURS.

PREPARED IN FIVE FANCY SHAPES.

Extreme Measurements, 12 by 8 inches to 13 by 10 inches.

Plain—in Tints, Cream, Blue and Green. Shaded—in Tints, Green, Brown and Gray.

The Rings at the back are so arranged as to admit of the Plaques being hung upright
or lengthwise.

All Shapes and Tints, plain or shaded, 2s. each.

SUNDRY MEDIUMS FOR OIL PAINTING.

	Per doz. Bottles. s. d.
Amber Medium, for oil painting on glass	12 0
Adolfi Medium, for painting on silk or satin	8 0
Liquid Size, for preparing terra-cotta plaques for painting, &c.	4 0
Siccatif Courtray	6 0
Siccatif de Harlem (Duroziez's)	10 0
" " large size	20 0
Soehnee Varnish, No. 3	8 0
" " large size	16 0
Turek's Artist's Medium	8 0
" Florentine Medium, for painting on tapestry, satin and textile fabrics	8 0
" Mirrorine Medium, for painting on glass, china and terra-cotta	8 0

MAHL STICKS.

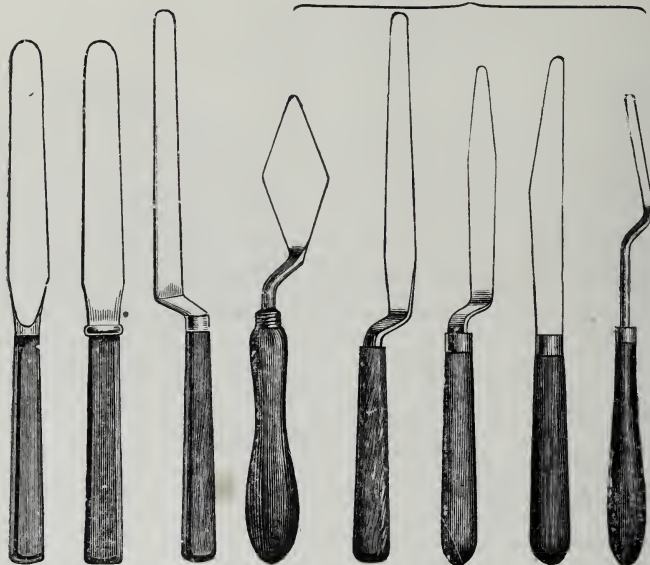
	Per doz. s. d.
Bamboo or White Wood, 46 inches	4 0
Brass-jointed, White Wood, 36 inches in two pieces	8 0
" " 36 " three " 	12 0
" " 44 " four " 	16 0
" Polished Bamboo, 38 inches, in two pieces	20 0
" " 38 " three " 	24 0
" " 44 " four " 	28 0
" " 56 " five " 	32 0
Telescopic Bamboo, extending to 36 inches	32 0

SCRAPERS AND ERASERS.

	Per doz. s. d.
1. Steel Scrapers, plain	3 0
2. " for oil colour, ebony handles	15 0
3. Steel Erasers, cocoa handles	7 6
4. " ebony handles	8 6
5. " French shape, ebony handles	9 0

PALETTE AND PAINTING KNIVES, With BEST STEEL BLADES.

PAINTING KNIVES, VERY THIN BLADES.



540
542

541
543
547

554

1

2

3

4

5

LENGTH OF BLADE,— 3, 3½ and 4 inches.

4½ inches.

5 inches.

				s.	d.	s.	d.	s.	d.
No. 540, Cocoa handle	..	..	per dozen	5	0	6	0	6	6
„ 541, „ „ balanced	..	..	„	6	0	7	0	8	0
„ 542, Ebony handle	..	..	„	5	0	6	0	6	6
„ 543, „ „ balanced	..	..	„	6	0	7	0	8	0
„ 547, Ivory handle, balanced	..	..	„	15	0	16	6	18	0
„ 554, Cocoa handle, Trowel shape	..	..	„	13	0	14	0	15	0

PAINTING KNIVES.

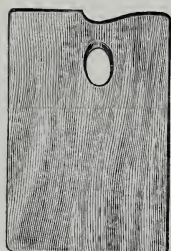
	No. 1. Per doz.	No. 2. Per doz.	No. 3. Per doz.	No. 4. Per doz.	No. 5. Per doz.
	s. d.	s. d.	s. d.	s. d.	s. d.
As Illustrated (very thin blades) ..	19 0	15 0	15 0	10 0	16 0

IVORY PALETTE KNIVES.

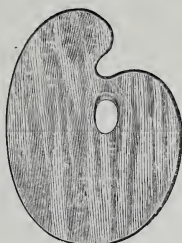
	No. 1, 4½ inches..	No. 3, 7 inches ..
	per dozen	per dozen
	s. d.	s. d.
„ 2, 6 „ „	8 0	12 0
„ 4, 8 „ „	10 0	16 0

PALETTES.

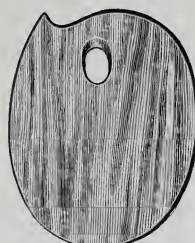
SPANISH MAHOGANY AND OTHER WOODS.



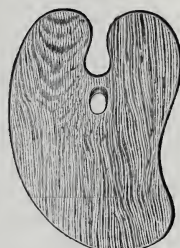
No. 1 Shape.



No. 2 Shape.



No. 3 Shape.



No. 4 Shape.

No. 4 is made in 20, 22, and 24-inch only.

SELECTED SPANISH MAHOGANY.

Length.				Each. s. d.
8 inches	..	..	..	0 6
9 "	..	..	..	0 8
10 "	..	..	..	0 10
11 "	..	..	..	1 0
12 "	..	..	..	1 2
13 "	..	..	..	1 4
14 "	..	..	..	1 8
15 "	..	..	..	1 10
16 "	..	..	..	2 0
17 "	..	..	..	2 4
18 "	..	..	..	2 8
20 "	..	..	..	3 6
22 "	..	..	..	4 0
24 "	..	..	..	4 6
12 "	Folding	Palettes		2 0
13 "	"	"		2 4
14 "	"	"		2 8

No. 1 shape is sent unless otherwise ordered.

SATINWOOD.

Length.				Each. s. d.
8 inches	..	..	..	1 6
9 "	..	..	..	1 8
10 "	..	..	..	1 11
11 "	..	..	..	2 1
12 "	..	..	..	2 4
13 "	..	..	..	2 10
14 "	..	..	..	3 4
15 "	..	..	..	3 8
16 "	..	..	..	4 0
17 "	..	..	..	4 3
18 "	..	..	..	4 6
12 "	Folding	Palettes		3 8

MAHOGANY PALETTES,

To Fit the Japanned Tin Oil-Colour Boxes named below.

				Each. s. d.					Each. s. d.
Pupil's Box	..	..	..	0 4	No. 1 Studio Box	..	..	..	1 2
Pocket "	..	..	..	0 6	" 2 "	..	..	..	1 8
Tourist's "	..	..	..	0 8	" 3 "	..	..	..	2 0
Compact "	..	..	..	0 10	Folding Palette to fit Sketching				
Student's "	..	..	..	1 0	Box ..	..	..	..	2 0
Companion or Double Companion				1 2	No. 1 B Series	..	..	..	0 6
Portable or Double Portable ..				1 4	" 2 "	..	..	..	0 8
Academy ..	..	..	..	1 2	" 3 "	..	..	..	1 0

PLAN OF A COLOURED CHART FOR OIL-PAINTING.

Illustrating Combinations of WINSOR & NEWTON'S Oil Colours, and showing an easy method of Mixing and Blending Colours into Tints. Painted by Mr. FREDERICK OUGHTON.



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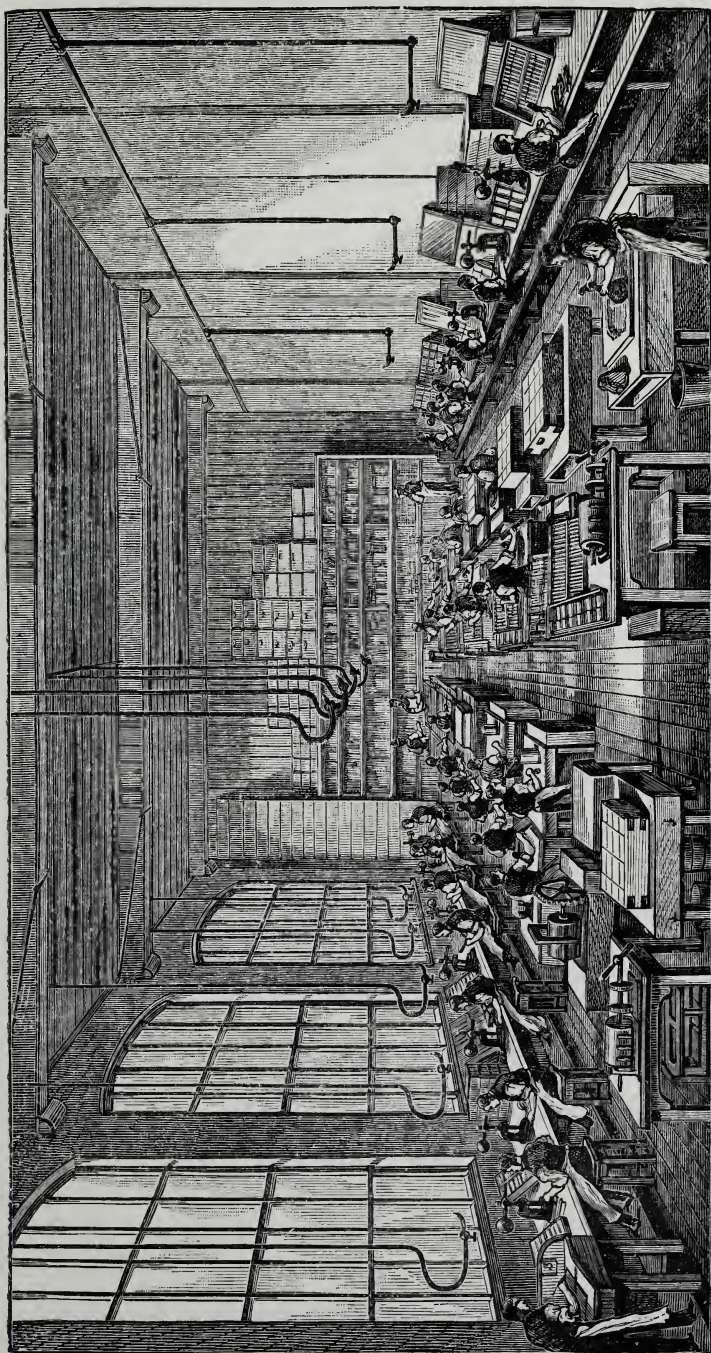
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1 Cobalt, Rose Madder, Yellow Ochre and White.	2 Cobalt, Light Red and White.	3 Ivory Black and White.	4 Cobalt, Naples Yellow and White.	5 French Blue and Alizarin Crimson.	6 Vermilion and Aurora Yellow.	7 Ivory Black, Raw Umber and White.
8 Rose Madder, Vermilion, Naples Yellow and White.	9 Vermilion, Naples Yellow and White.	10 Vandyke Brown, Vermilion and White.	11 Light Red and White.	12 Burnt Sienna and White.	13 Brown Madder and White.	14 Permanent Mauve and White.
15 Prussian Blue, Raw Sienna and Aurora Yellow.	16 Prussian Blue and Cadmium Yellow.	17 Ivory Black and Aurora Yellow.	18 Prussian Blue, Cappah Brown and White.	19 Prussian Blue, Yellow Ochre and White.	20 Cobalt, Raw Sienna and White.	21 Cobalt, Emerald Green, Naples Yellow and White.

A MOST POPULAR, VALUABLE AND INTERESTING COLOUR CHART.

Size 14 × 8 inches. Retail, 2s. 6d. Trade, 1s. 8d. each.

Also a Pocket Edition, size 14 × 7½ inches, folded 7½ × 4¾ inches, at the same price.



OIL-COLOUR TUBE-FILLING ROOM.

FINE POWDER COLOURS

Adapted for Decorative Painting, Picture Restoring, Colour Printing,
Illuminating, Relief Stamping, &c.

These colours can be mixed with either Varnish, Gum Water, Size, Oils, or
Turpentine, as required.

			Per oz.			Per oz.		
			s.	d.		s.	d.	
Alizarin Crimson	..	..	1	0	Crimson Lake, Extra Fine	..	4	0
Antwerp Blue	..	..	0	8	Emerald Green	..	0	6
Aureolin	..	..	6	0	Extract of Vermilion	..	0	8
Blue Black	..	..	0	6	Field's Orange Vermilion	..	2	0
Bone Brown	..	..	0	6	Flake White	..	0	2
Brown Madder	..	..	2	6	French Ultramarine, Fine	..	0	8
Brown Ochre	..	..	0	6	French Ultramarine, Extra Fine	2	0	
Brown Pink	..	..	0	6	Green Oxide of Chromium	..	1	6
Burnt Carmine	..	..	5	0	Green Oxide of Chromium,			
Burnt Sienna	..	..	0	6	Transparent	..	2	0
Burnt Umber	..	..	0	6	Indian Lake	..	1	6
Cadmium Yellow, Pale	..	..	3	0	Indian Red	..	0	6
Cadmium Yellow	..	..	3	0	Indian Yellow	..	3	0
Cadmium Orange	..	..	3	0	Indigo	..	1	6
Caledonian Brown	..	..	0	6	Italian Pink	..	1	0
Cappagh Brown	..	..	0	6	Ivory Black	..	0	6
Carmine, Fine	..	..	2	0	Lamp Black	..	0	6
Carmine, Finest Orient	..	..	2	6	Lemon Yellow, Pale	..	2	6
Carmine Vermilion	..	..	0	8	Lemon Yellow, Deep	..	2	6
Cerulean Blue	..	..	1	0	Light Red	..	0	6
Chinese White (Zinc White)	..	..	0	2	Madder Carmine	..	8	0
Chrome Green, No. 1	..	..	0	6	Madder Carmine, Extra	..	12	0
Chrome Green, No. 2	..	..	0	6	Malachite Green	..	4	0
Chrome Green, No. 3	..	..	0	6	Mars Brown	..	3	0
Chrome Lemon	..	..	0	6	Mars Orange	..	4	0
Chrome Yellow	..	..	0	6	Mars Red	..	3	0
Chrome Deep	..	..	0	6	Mars Yellow	..	3	0
Chrome Orange	..	..	0	6	Mineral Gray (Ultramarine)	..	2	6
Cobalt Blue	..	..	3	0	Kings' Yellow	..	0	6
Cobalt Green	..	..	3	0	Mummy	..	1	0
Cologne Earth	..	..	0	6	Naples Yellow, Pale	..	0	6
Cremnitz White	..	..	0	2	Naples Yellow, Deep	..	0	6
Crimson Lake	..	..	2	0	Orange Vermilion	..	1	0

FINE POWDER COLOURS

(Continued).

	Per oz.		Per oz.
	s. d.		s. d.
Orient Yellow	3 0	Terre Verte	0 6
Permanent Blue	0 6	Ultramarine Ash	10 6
Pink Madder	3 0	Ultramarine Ash, Extra	16 0
Primrose Aureolin	6 0	Ultramarine Genuine, No. 1	28 0
Prussian Blue	0 8	" " No. 2	56 0
Pure Scarlet	3 0	" " No. 3	70 0
Purple Lake	2 6	" " No. 4	98 0
Purple Madder	8 0	Vandyke Brown	0 6
Purple Madder, Extra	12 0	Venetian Red	0 6
Raw Sienna	0 6	Verdigris	1 0
Raw Umber	0 6	Vermilion	0 6
Rembrandt's Madder	3 0	Vermilion, Deep	0 6
Roman Ochre	0 6	Verona Brown	0 8
Rose Dorée	4 0	Violet Carmine	4 0
Rose Madder	4 0	Viridian	2 0
Rubens' Madder	3 0	Yellow Lake	1 0
Scarlet Lake	2 6	Yellow Ochre	0 6
Scarlet Madder	4 0	Zinc White	0 2
Scarlet Vermilion	0 8		

SIXPENNY BOTTLES OF FINE POWDER COLOURS.

The Colours on pages 134 and 135, except Genuine Ultramarines, are, for the convenience of the Trade, put up in Glass Bottles, the sizes varying according to the value of the colour.



SIZE OF THE LARGEST BOTTLE.



SIZE OF THE SMALLEST BOTTLE.

Retail, 6d. each. Trade, per doz. bottles, 4s.

LUMP GAMBOGE per oz. 6d.

FINE COLOURED BRONZES FOR PAINTING ON VELVET, SILK, &c.

	Per oz.	Per lb.		Per oz.	Per lb.
Aluminium	0 8	8 0	Green	0 4	4 0
Antique, Brilliant ..	0 6	6 0	Green, Brilliant ..	0 6	6 0
Autumn Brown, Brilliant	0 6	6 0	Light Blue, Brilliant ..	0 6	6 0
Azure Blue, Brilliant ..	0 6	6 0	Lilac, ..	0 6	6 0
Black, Brilliant ..	0 6	6 0	Magenta, ..	0 6	6 0
Blue	0 4	4 0	Natural Copper ..	0 4	4 0
Blue, Brilliant ..	0 6	6 0	Navy Blue, Brilliant ..	0 6	6 0
Blue Green	0 4	4 0	Olive Green ..	0 6	6 0
Blue Green, Brilliant ..	0 6	6 0	Orange	0 4	4 0
Blue Violet	0 4	4 0	Orange, Brilliant ..	0 6	6 0
Carmine	0 6	6 0	Orange Copper ..	0 4	4 0
Chocolate	0 6	6 0	Parrot Green, Brilliant ..	0 6	6 0
Citron	0 4	4 0	Pink, ...	0 6	6 0
Crimson	0 4	4 0	Purple, ...	0 6	6 0
Dark Crimson	0 4	4 0	Ruby Red, ...	0 6	6 0
Dark Green, Brilliant ..	0 6	6 0	Scarlet, ...	0 6	6 0
Fire Red	0 4	4 0	Silver	0 6	6 0
Forget-me-not Blue,			Summer Green, Brilliant	0 6	6 0
Brilliant	0 6	6 0	Ultramarine Blue, ..	0 6	6 0
Garnet Red, Brilliant ..	0 6	6 0	Violet	0 4	4 0
Gold	0 4	4 0	Violet, Brilliant ..	0 6	6 0
„ Bright	0 4	4 0	Violet Carmine ..	0 6	6 0
„ Deep	0 4	4 0	Violet, Red Shade,		
„ Green	0 4	4 0	Brilliant	0 6	6 0
„ Pale	0 4	4 0	Viridian Green ..	0 6	6 0
Grass Green, Brilliant ..	0 6	6 0			

The above are, for the convenience of the Trade, put up in Glass Bottles as illustrated.



Retail, 6d. each.

Trade, 4s. per dozen.

GOLD AND SILVER BRONZE POWDERS, in Sixpenny Packets

Per doz.
s. d.
4 0

LIQUID BRONZE MEDIUM, for use with the above

Per doz.
bottles.
s. d.
4 0

SPIRITS for cleaning the Brushes

3 0

BOXES OF BRONZE POWDERS AND MATERIALS.

Retail.
Each.
s. d.

10 6 MAHOGANY BOX, containing 12 Bottles of assorted Bronze Powders of various shades, a Bottle each of Medium and Spirits, suitable Brushes and a China Slant

Trade.
Each.
s. d.
7 0

10 6 JAPANNED TIN BOX, containing 14 Small Bottles of Bronze Powders of various shades, a Bottle each of Medium and Spirits, suitable Brushes and a China Slant

7 0

RENAISSANCE GOLD PAINT.

With Brush. Mixed ready for use.



This illustration is one quarter the size of the 1s. box.

This useful and popular Gold Paint is an excellent and economical substitute for the expensive *Gold Leaf*; it is admirably adapted for almost all kinds of gilding decoration—such as large Ornamental Texts for Churches and School Rooms—as well as for surfaces of some size. It can be applied to Wood, Paper, or Metal, without previous preparation of the surfaces, and it is also particularly adapted for the Gilding of Fancy Articles in Wood.

RENAISSANCE GOLD PAINT is brilliant, retains its durability for a long period, and no experience is required in applying it.

* Renaissance Gold Paint is now much used by Picture Frame Makers for cheaper Gilding.

	s.	d.
1s. Bottles enclosed in Red Wooden Boxes per doz.	8	0
2s. Bottles " " " " " " "	16	0
6d. Bottles, Liquid only "	4	0
Half-pint Bottles, Liquid only "	24	0
Pint Bottles, " " " " " " "	42	0

BESSEMER'S GOLD PAINT.

	Trade.	
	Per doz.	
	s.	d.
1s. Box, containing Bottles of Bessemer's GOLD PAINT and Preparation, with Bowl, Brush, Corkscrew, and Bone Spoon	8	0
1s. 6d. Ditto ditto ditto " "	12	0
2s. 6d. Ditto ditto ditto " "	20	0
1s. Bottles of Bessemer's GOLD PAINT only, small size	8	0
2s. Ditto ditto large size " "	16	0
4d. Bottles of LIQUID Preparation only, small size	2	8
6d. Ditto ditto large size " "	4	0
1s. 6d. Box, containing Bottles of Bessemer's SILVER PAINT and Preparation, with Bowl, Brush, Corkscrew, and Bone Spoon ..	12	0

THE "HANDY" LIQUID GOLD.

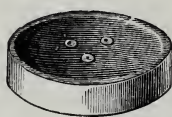
With Brush. Mixed ready for use. In Counter Show Case.

	s.	d.
Sixpenny Bottles per doz.	4	0

METALLIC PREPARATIONS

FOR ILLUMINATING, HERALDIC DRAWING, &c.

In Shells, Saucers, and Tablets.



		SHELLS.		SAUCERS.	
		Per doz.		Per doz.	
		s.	d.	s.	d.
Fine Gold, small size	..	2	6	4	6
„ medium	..	4	0	8	0
„ large	..	6	0	13	6
„ extra large size	..	8	0	26	0
Silver	..	1	3	5	0
Aluminium	..	1	3	5	0

Each.
s. d.

Fine Gold in Half Pans*	..	..	3	4
Fine Gold, Tablets, in porcelain pans	..	..	3	4
Silver	..	..	0	8
Aluminium	..	..	0	8

* For the convenience of Artists, desiring to use Fine Gold in conjunction with Colours in Japanned Tin Boxes, it is put up in the ordinary Moist Colour Half-Pans at the same price as the Porcelain Pans. The quantity and quality of each are identical.

GOLD AND SILVER PAPER, &c.

				Per doz.	
				s.	d.
Paper covered with English Gold Leaf, in sheets, 19 inches by 13	..	..	..	27	0
Ditto, prepared on back with adhesive solution	19	„	13	29	0
Paper covered with Imitation Gilders' Gold Leaf	21½	„	17½	4	0
Best English Gold Leaf, in books of 25 leaves	3¼	„	3¼	16	0
Best Mat Silver Paper in sheets	21½	„	17	6	0
Second Quality Bright Silver Paper	21½	„	17½	4	0
Third	22½	„	17½	1	6

AGATE BURNISHERS FOR ILLUMINATING, &c.



1



2



3



4

IN ALBATA FERRULES.

		Per doz.	
		s.	d.
Burnishers, No. 1 Shape	..	16	0
Burnishers, No. 2, 3, and 4	..	12	0
Gilders' Burnishers	..	32	0
Agate Tracing Points,	..	8	0
No. 1 Shape, for Stylo-	..		
graphy, &c.	..		

IVORY TRACING POINTS.

4-inch, 8s. ; 6-inch, 12s. per dozen.

WINSOR AND NEWTON'S

DRAWING PENCILS.

WINSOR & NEWTON, Limited, beg to call the attention of the Trade to their Drawing Pencils, which consist of a good PENNY Pencil for Schools and ordinary use (both Round and Hexagon); TWOPENNY Pencils for general purposes (Round and Hexagon); a FOURPENNY Hexagon Pencil reliable for smoothness in working and evenness of colour, and yielding to India-Rubber readily; and a SIXPENNY Cumberland Pencil made expressly for the use of Artists, having an extra thickness of lead.

DESCRIPTION OF DEGREES.

HHHHHH	..	} Extra hard degree (for engineers, architects, draughtsmen, &c.)
HHHHH	..	
HHHH ..	..	
HHH ..	..	
HH	..	Hard (for fine outline drawing).
H ..	..	Moderately hard (for light sketching).
F ..	..	Firm (for fine drawing).
FF	..	Very firm (for light shading).
HB	..	Moderately hard and black (for free sketching).
B ..	..	Black (for ordinary shading).
BB	..	Soft Black (for deep shading).
BBB	..	Very black, extra size lead (for deep shading).
BBBB	..	Soft and black, extra size lead (for full, rich, deep shading).
BBBBBB	..	Ditto, with very broad lead.

WINSOR AND NEWTON'S DRAWING PENCILS.



1d. Pencils.



2d. Pencils.



4d. Nonpareil Pencil.



6d. Pencils.

WINSOR AND NEWTON'S DRAWING PENCILS.

PENNY DRAWING PENCILS.

ROUND RED POLISHED CEDAR.

6s. 6d. per gross.

These are probably the best Penny Pencils in the market, and are adapted for School, Office, or Shop use. They are supplied in five degrees—H, F, HB, B and BB, stamped in silver “WINSOR & NEWTON, LTD., 1d. PENCIL.”

PENNY HEXAGON DRAWING PENCILS.

BLACK POLISHED CEDAR.

7s. 6d. per gross.

Stamped in silver in five degrees as above.

TWOPENNY DRAWING PENCILS.

ROUND NATURAL POLISHED CEDAR.

15s. per gross.

These Drawing Pencils are strongly recommended for their richness of colour and variety and evenness of tint. They combine freedom of handling with great firmness, and may be cut to fine points without breaking.

The sale of these Pencils increases every year; they are now in *general* demand and much used by Artists and Professors of eminence, on whose recommendation they have been adopted by Schools of Art, Colleges and large Drawing Academies throughout the world. They are supplied in eleven degrees—HHHH, HHH, HH, H, F, FF, HB, B, BB, BBB, BBBB and BBBBBB, stamped in gold “WINSOR & NEWTON, LTD.”

TWOPENNY HEXAGON DRAWING PENCILS.

RED POLISHED CEDAR.

16s. per gross.

These Drawing Pencils are of the same quality as the above, and are admirably adapted for the use of Architects and Draughtsmen, as their shape prevents them from rolling. They are supplied in nine degrees—HHHHHH, HHHH, HHH, HH, H, F, HB, B and BB, stamped in gold “WINSOR & NEWTON, LTD.”

Special quotations for quantities of the above.

WINSOR AND NEWTON'S DRAWING PENCILS

(Continued).

"NONPARIEL" DRAWING PENCILS.

HEXAGON ORANGE POLISHED CEDAR, 32s. per gross.

A New Variety of Drawing Pencils made from carefully selected BRITISH GRAPHITE.

They may be used with confidence for all Drawings in which a High-class Drawing Pencil—reliable for smoothness in working and evenness of colour—is a *sine qua non*.

NONPARIEL DRAWING PENCILS are manufactured in twelve degrees, viz.:—HHHHHH, HHHHH, HHHH, HHH, HH, H, F, HB, B, BB, BBB, BBBB, and stamped in gold "NONPARIEL DRAWING PENCILS, WINSOR & NEWTON, Ltd."

SIXPENNY DRAWING PENCILS.

EXTRA THICK CUMBERLAND LEAD.

PLAIN CEDAR. 48s. per gross.

These Drawing Pencils are manufactured of Cumberland Lead, perfectly free from grit, containing a larger quantity of Lead than usual. They give forth a good volume of colour, which can be readily removed when necessary with India rubber. Extra Cumberland Lead Pencils are supplied in ten degrees—HHHH, HHH, HH, H, F, HB, B, BB, BBB, and BBBB, blind stamped "Extra Cumberland Lead, WINSOR & NEWTON, Ltd.," with their Trade Mark



WINSOR & NEWTON'S SKETCHING PENCILS.



		s.	d.
Extra-thick Lead, ever pointed, as illustrated	.. per box of one doz.	4	0
Refills for above, in boxes containing 3 Leads	 per doz. boxes	4	0
Red and Blue Chalk Refills are also supplied at the same price.			

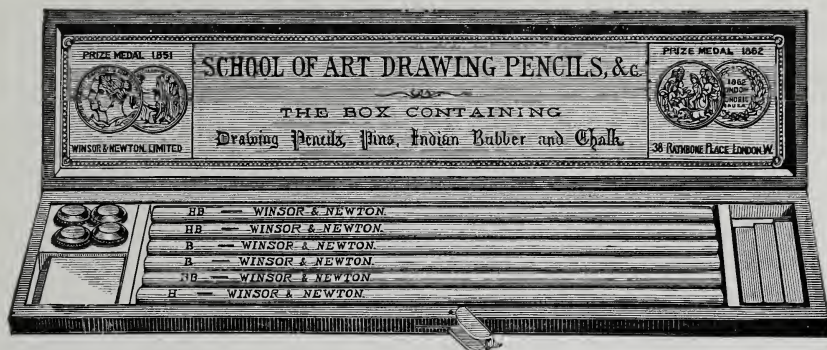
THE "KOSMOS" PENCIL SHARPENER.

		Per doz.
		s. d.
Brass, with Steel Knife, for ordinary Pencils	.. .. .	4 0
" Large Size, for Chalk Pencil	.. .. .	4 0

SOLID BLOCKS OF SAND OR GLASS PAPER for sharpening the points of Drawing Pencils and Chalks (16 surfaces) ..

Per doz.
s. d.
2 6

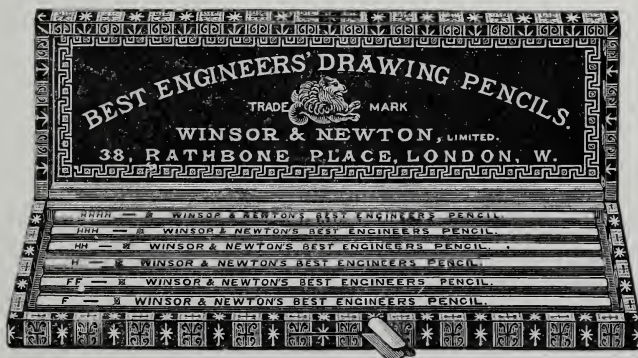
WINSOR AND NEWTON'S SHILLING BOX OF PENCILS, &c.



Containing six Drawing Pencils, four Drawing Pins, India Rubber, and a stick of each, Red, White and Black Crayon.

8s. per dozen Boxes.

WINSOR AND NEWTON'S TWO-SHILLING BOX OF BEST HEXAGON ENGINEERS' DRAWING PENCILS.



Containing six Best Engineers' Drawing Pencils of various Degrees.

16s. per dozen Boxes.

COMPASS PENCILS.

PLAIN CEDAR.

Thin, Middle, or Thick, in two degrees (HH or HHH)	s.	d.
4 inches long per gross	2	6

COMPASS LEADS.

Round Leads of the best quality (H and HH), to fit Drawing Instruments, in boxes containing six five-inch leads (without wood) per dozen boxes	s.	d.
	12	0

COLOURED PENCILS.

POLISHED CEDAR.

	Best Quality.		Second Quality.	
	s.	d.	s.	d.
Blue Pencils, in round blue polished cedar per gross	21	0	13	0
Red " " red " " " " " " " "	24	0	13	0
Green " " green " " " " " " " "	—		13	0
Combined Blue and Red Pencils, in round red polished cedar " "	21	0	16	0
Large Blue Hexagon Pencils, in blue polished cedar per gross	18	0		
Large Red " " red " " " " " " " "	20	0		

CRETA LEVIS PENCILS.

These Pencils are made in forty-eight different shades of colour, in coloured polished cedar, indicative of the tint in each pencil per dozen	s.	d.
	2	0

BOXES containing Six Coloured Creta Levis Pencils assorted	per box	1	3
" " Twelve " " " "	"	2	3
" " Eighteen " " " "	"	3	4
" " Twenty-four " " " "	"	4	6
" " Forty-eight " " " "	"	9	0

LEFRANC'S SOFT PASTEL CRAYONS

(ASSORTED COLOURS).

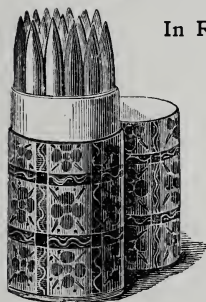


Boxes containing—		Each.	
		s.	d.
26 Soft Crayons	..	2	4
40 " "	..	3	0
56 " "	..	4	4
62 " "	..	6	4
100 " "	..	10	0
132 " "	..	13	4
156 " "	..	15	6
200 " "	..	22	0

NOTICE.—These Crayons, being soft and fragile, are **LIABLE** to breakage in transit, and can only be sent at Purchaser's risk. Their utility, however, is not impaired by their being in pieces.

BEST HARD PASTEL CRAYONS.

In Round Fancy Cardboard Boxes, as illustrated.



Boxes containing 12 pointed Coloured Crayons, assorted								Per doz.	
								Boxes.	
								s.	d.
6	0								
18	0							10	0
24	0							14	0
30	0							18	0
36	0							22	0
48	0							26	0

HARD PASTEL CRAYONS.

(SECOND QUALITY.)

In Round Fancy Cardboard Boxes.

Boxes containing 6 pointed Coloured Crayons, assorted								Per doz.	
								Boxes.	
								s.	d.
6	0							1	4
12	0							2	0
18	0							2	8
24	0							4	0
30	0							6	0
36	0							8	0
Penny Boxes of Coloured Crayons, assorted per gross								7s.	0 8

Special quotations for quantities of the above.

CRAYONS.

				Per gross.	
				s.	d.
Lemoine's Square White Crayons, Nos. 1 and 2, in gross boxes	..	..	..	3	0
" " " " in small boxes of 12 Crayons	..	..	..	4	0
" Round White " Nos. 1 and 2, in gross boxes	..	..	..	5	0
" " " " in small boxes of 12 Crayons	..	..	..	6	0
Lemercier's Lithographic Black Crayons, Nos. 1, 2 and 3,					
in small boxes of 12 Crayons	..	..	..	8	0
Lemercier's Copal Crayons, in small boxes of 12 Crayons	..	..	..	12	0

CHALKS AND CHALK PENCILS.

				s. d.	
				s.	d.
Square White Chalk, for Black-Boards	..	in gross boxes, per gross		0	5
Parmenter's Round White Chalk, for Black-Boards	"	"		0	6
" " " " Enamelled	"	"		0	8
" " " " " in small boxes of 12 Crayons					
		per dozen boxes		1	4
Compressed Black Italian Chalk	..	..	per lb.	8	0
Red Chalk	..	..	"	5	6
White Chalk Pencils, in plain cedar	..	..	per gross	12	0
Academy, " in cedar, Nos. 1, 2 and 3	..	..	"	12	0
French " " for writing on glass	..	..	"	8	0

COLOURED DEMONSTRATION CHALKS.

FOR BLACK-BOARDS.



		Per doz. Boxes.	
		s.	d.
In Boxes containing 12 as-			
sorted coloured chalks, as			
illustrated	..	4	0
In Square Wooden Boxes			
containing 100, either			
Blue, Red, Yellow, or			
Green	..	16	0
Pink	..	24	0
Assorted Colours	..	16	0

		Per doz. s. d.	
		s.	d.
Nickel Holders for the above			
Chalks	..	4	0

CONTÉ CRAYONS

No. 1, HARD ; No. 2, MEDIUM ; No. 3, SOFT.

						s.	d.
BLACK	Conté Crayons,	Square,	Nos. 1, 2, and 3 ..	per gross		3	0
"	"	"	" in 6d. boxes, containing 12 sticks, assorted				
			or separate degrees	per doz. boxes		4	0
"	"	Round,	Nos. 1, 2, and 3 ..	per gross		6	0
"	"	"	" in 1s. boxes, containing 12 sticks, assorted				
			or separate degrees	per doz. boxes		8	0
"	"	"	Glazed, Nos. 1 and 2 ..	per gross		9	6
"	"	"	" in 1s. 3d. boxes, containing 12 sticks, assorted or separate degrees				
				per doz. boxes		10	0
RED	"	Square,	one degree ..	per gross		3	0
"	"	"	" in 6d. boxes, containing 12 sticks				
				per doz. boxes		4	0
"	"	Round,	one degree ..	per gross		6	0
"	"	"	" in 1s. boxes, containing 12 sticks				
				per doz. boxes		8	0
WHITE	"	Square,	Nos. 1, 2, and 3 ..	per gross		3	0
"	"	"	" in 6d. boxes, containing 12 sticks, assorted				
			or separate degrees	per doz. boxes		4	0
"	"	Round,	Nos. 1, 2, and 3 ..	per gross		3	0
"	"	"	" in 6d. boxes, containing 12 sticks, assorted				
			or separate degrees	per doz. boxes		4	0

CONTÉ CRAYONS IN CEDAR.

						s.	d.
BLACK	Conté Crayons,	in Polished Cedar,	Nos. 1 and 2 ..	per gross		14	0
"	"	in Plain Cedar,	No. 3 ..	"		18	0
RED	"	"	" One degree ..	"		12	0
WHITE	"	"	" ..	"		12	0

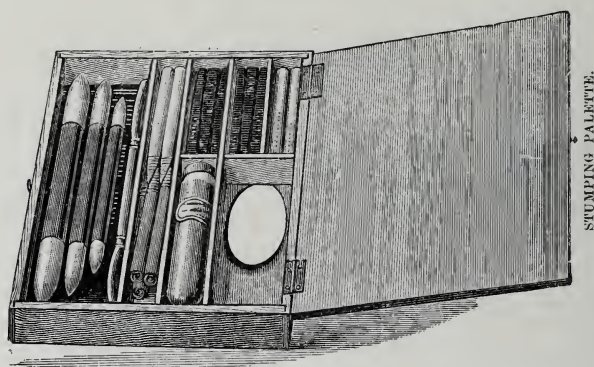
CONTÉ STUMPING CHALK.

						s.	d.
BLACK	Stumping Chalk (Velours à Sauce),	in Tinfoil,	Small	per gross		18	0
"	"	"	" Medium	"		24	0
"	"	"	" Large	"		36	0
"	"	"	in Glass Bottles	"		36	0
RED	"	"	"	"		36	0

L 2

THUMB-HOLE “PALETTE” CHALK BOX.

FOR STUDENTS, SCHOOLS OF ART, &c.



Size of Box, when open	..	..	10½ by 6¾ inches.
„ when closed	..	..	6¾ „ 5¼ „

The Lid of this Box is covered inside with Chamois Leather, which forms a Stumping Palette, and the thumb-hole is arranged to allow the Box being held on the hand as easily as an ordinary palette.

The Box contains—Four each Nos. 1, 2 and 3 Square Black Conté Crayons; Two each Nos. 1 and 2 Lemoine's Round White Crayons, a Bottle of Stumping Chalk (Velours à Sauce), Two White Paper Stumps, One No. 2 White Leather Stump, Four each White and Grey Tortillons, and a Portcrayon. The Box, complete, weighs under 8 oz.

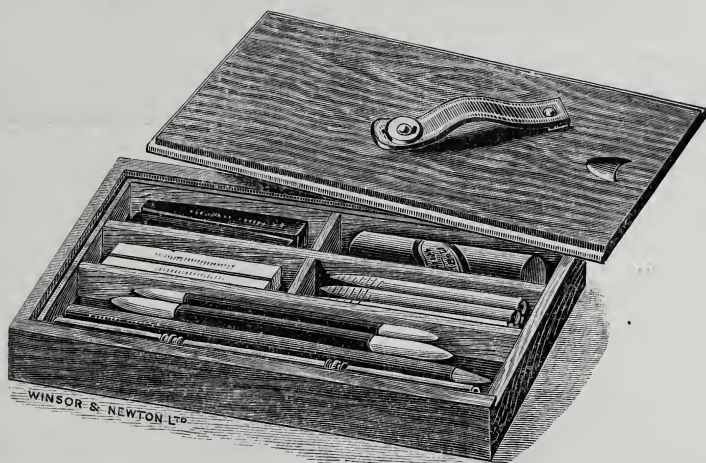
Fitted, Retail, 3s. 6d.

Trade, 2s. 4d. each.

Empty, „ 2s. 0d.

„ 1s. 3d. „

THE "HANDY" CHALK BOX.



The sliding Lid of the Box is lined inside with Chamois Leather, and fitted with a thumb-strap, forming a convenient Stumping Palette.

The Box contains—Six Conté Black Crayons, Four Conté White Crayons, a Stick of Stumping Chalk, Two White Paper Stumps, Six Tortillons, a Brass Port-crayon, and a Drawing Pencil.

Fitted, Retail, 1s. 6d. each.

Empty, „ 1s. 0d. „

Trade, 12s. 0d. per dozen.

„ 7s. 0d. „

CHAMOIS LEATHER PALETTES.

Oval Folding Thumb-hole Palettes, covered with Chamois leather for stumping.

Size when open, 8 inches by 5½.

Retail, 1s. 0d. each.

Trade, 8s. 0d. per dozen.

FRENCH CHARCOAL.

			s.	d.
Charcoal, in bundles of 50 sticks	..	..	per dozen bundles	5 0
„ „ „	..	..	per box of 1000 Sticks	6 6
„ in boxes, to retail at 3d. each	..	..	per dozen boxes	2 0
„ Vine, in boxes containing 25 sticks	..	..	„ „	5 0
„ Vine (Conté Venetian split), best, in boxes containing 50 sticks	..	..	„ „	13 0
„ Rouget's, in boxes containing 25 sticks, assorted in three degrees	..	..	„ „	10 0
„ Prepared Russian, in boxes containing 12 sticks	..	..	„ „	13 0
„ Scene Painters', in bundles of 25 extra large sticks	..	..	„ bundles	12 0
„ in Reeds	..	..	„ sticks	0 8

CONTÉ LEATHER STUMPS.

(White or Chamois Leather.)



No.	..	..	per dozen	s.	d.	No.	..	..	per dozen	s.	d.
No. 1	..	..	per dozen	1	0	No. 5	..	..	per dozen	2	2
" 2	..	..	"	1	2	" 6	..	..	"	2	8
" 3	..	..	"	1	4	" 7	..	..	"	3	0
" 4	..	..	"	1	8	" 8	..	..	"	3	8

Nos. 1 to 8, assorted, 2s. per dozen.

CONTÉ PAPER STUMPS.

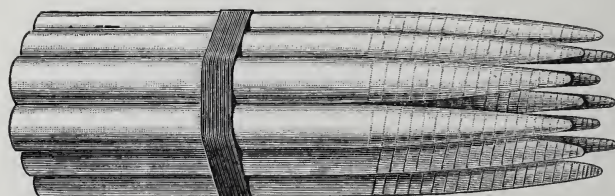


No.	..	per gross	GREY. s. d.	WHITE. s. d.	No.	..	per gross	GREY. s. d.	WHITE. s. d.
No. 1	..	per gross	2 6	3 9	No. 5	..	per gross	5 0	7 0
" 2	..	"	3 0	4 3	" 6	..	"	6 0	8 0
" 3	..	"	3 6	5 0	" 7	..	"	7 0	10 0
" 4	..	"	4 0	6 0	" 8	..	"	8 0	12 0

Nos. 1 to 8, assorted, Grey Paper, 4s. 9d. White Paper, 7s. per gross.

CONTÉ TORTILLONS.

BEST QUALITY.



	..	..	(In bundles of one dozen)	..	..	Per gross, s. d.
Grey Paper	..	..	(In bundles of one dozen)	..	..	1 0
White Paper	..	..	"	"	..	1 4
" large size	..	..	"	"	..	2 0
Tissue Paper	..	..	"	"	..	2 0

AMADOU (or TINDER),

For Erasing, Stumping and Softening Charcoal, and White Chalk Drawings, &c.

Per Pound 12s.

INDIA RUBBER, INK AND PENCIL ERASERS, Etc.



ARTISTS' RUBBER.



PENCIL-POINTED RUBBER. 1d. STICK.



NIGRIVORINE RUBBER, NO. 3.

		s.	d.
Best Para (Bottle) India Rubber, cut into pieces, various sizes	.. per lb.	8	0
Best White Soft Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb.	.. "	3	6
Best Stationer's Rubber, 6, 12, 18, 24, 36, and 72 pieces to lb.	.. "	4	6
Artists' Best White Rubber, 8, 12, 16, 24 and 48 pieces to lb.	.. "	3	0

(Specially prepared with a view to softness of texture and readiness of erasure.)

White School Rubber, 12, 16, 30, and 60 pieces to lb.	 per lb.	2	0
Kneaded Rubber, 3d. pieces, 20 to lb.	 "	3	4

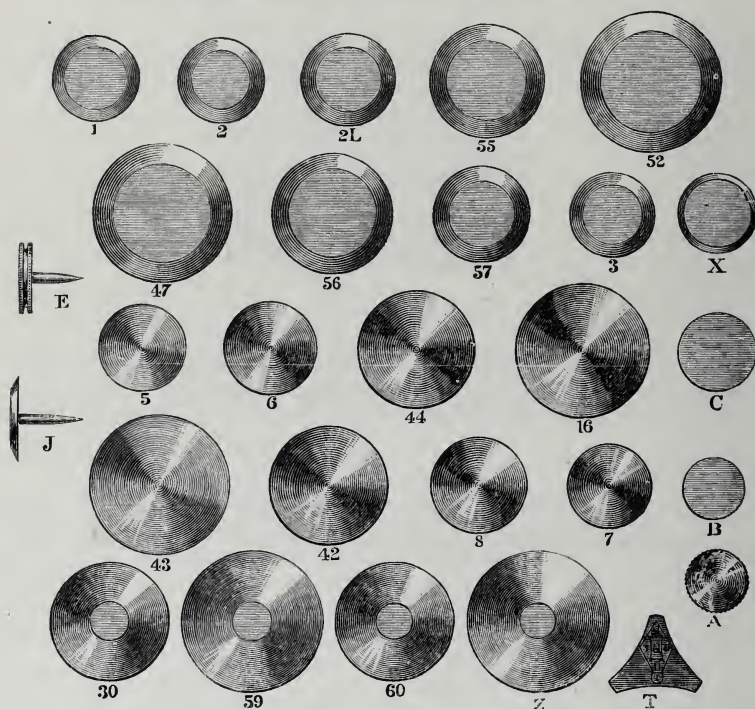
A plastic rubber for erasing Pencil, Chalk and Charcoal without smearing. It can be moulded to a fine point for minute erasures, and is especially useful for picking out high lights. It is also an excellent paper cleaner.

Pencil-Pointed Rubber, 1d. sticks, in boxes of one dozen	.. per box	0	8
" " 2d. " " " " " "	" " " "	1	4
" " 3d. " " " " " "	" " " "	2	0
" " 4d. " " " " " "	" " " "	2	8
Nigrivorine Rubber, No. 1 (3d. sticks), on cards or in boxes of 1 doz. sticks		2	0
" " No. 2 (2d. "), " " " 2 "		1	4
" " No. 3 (1d. "), " " " 3 "		0	8
Ink and Pencil Erasers (polished cedar wood in the centre)	.. per doz.	2	8
Webster's Chalk Erasers	 "	4	0

In consequence of the variations in the price of the raw material, Rubber is liable to fluctuations in price.

ENGLISH MADE DRAWING PINS.

These Illustrations are the exact sizes of the Drawing Pins.



				Per gross.	
				s.	d.
A.	Brass	..	..	1	0
B.	"	..	..	1	0
C.	"	..	..	1	4
E.	"	..	..	4	0
J.	" Long points	..	..	2	8
T.	Steel, with 3 points	..	..	1	0
W.	Brass	..	..	1	6
X.	"	..	..	1	8
Z.	Albata	..	..	8	0
No. 1.	Brass	..	..	2	6
" 2.	"	..	..	2	8
" 2 L.	"	..	..	3	0
" 3.	Albata	..	..	4	0
" 4.	Brass, Long points	..	..	4	6
" 5.	"	..	..	3	4

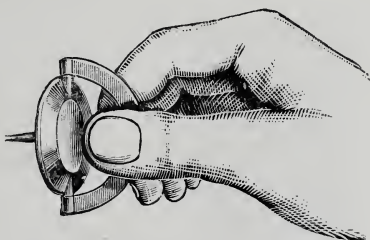
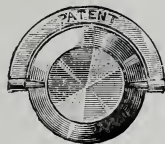
				Per gross.	
				s.	d.
No. 6.	Brass	..	..	3	6
" 7.	Albata	..	..	4	4
" 8.	"	..	..	4	8
" 16.	Brass	..	..	6	0
" 30.	"	..	..	4	6
" 42.	Albata	..	..	7	0
" 43.	"	..	..	9	0
" 44.	Brass	..	..	5	4
" 47.	Albata	..	..	8	0
" 52.	Brass	..	..	5	0
" 55.	"	..	..	4	0
" 56.	Albata	..	..	6	8
" 57.	"	..	..	4	4
" 59.	Brass	..	..	5	4
" 60.	Albata	..	..	7	0

Special quotations for 10 gross and upwards of one kind.

Neat round METAL BOXES containing one dozen Albata Drawing Pins, s. d.
 with long points, to retail at 6d. per box per dozen boxes 4 0

ENGLISH MADE DRAWING PINS—(Continued).

“BEST OF ALL” DRAWING PINS (Patent).



									s.	d.
Brass.	No. 1	..	..	..	..	..	..	per gross	5	0
„	„ 2	..	..	..	..	..	..	„	4	8
„	„ 3	..	..	..	..	..	..	„	4	4
Steel.	Medium size only	..	..	..	..	..	..	„	2	6

SHOW CASE of “BEST OF ALL” BRASS PINS, containing Half-Gross No. 1 and One Gross each Nos. 2 and 3, **11s. 6d.** each.

UNIVERSAL DRAWING PINS (Steel).



					s.	d.		s.	d.
No. 1	..	..	..	per gross	1	0	per great gross	9	0
„ 2	..	..	..	„	1	2	„	10	0
„ 3	..	..	..	„	1	6	„	14	0

CANVAS PINS.

For carrying two wet Pictures face to face.



					s.	d.
No. 1, as illustrated	..	..	..	per dozen	0	8
„ 2, Larger size	..	..	..	„	1	4

BEST NANKIN INDIAN INK.

The Illustrations are the sizes of the Inks.



No. 2.

No. 2A.

No. 2B.

No. 3.

No. 3A.

Description and Prices on next page.

BEST NANKIN INDIAN INK—(Continued).



No 4.



No. 5.



No. 6.



No. 7.



No. 8.

No.	Number of Sticks to reputed lb.*				Per Stick.		Per lb.* net.	
					s.	d.	s.	d.
1. Extra Large Double Dragon Ink	..	4	..	..	4	0	II	6
2. Hexagon Ink		8	..	..	2	6	9	0
2A. " " " " " "		16	..	..	1	3	9	0
2B. " " " " " "		32	..	..	0	8	9	0
3. Super Super Ink		12	..	..	2	4	II	6
3A. " " " " " "		24	..	..	1	2	II	6
4. Mandarin Ink		32	..	..	1	0	IO	0
5. Pearl Ink		32	..	..	1	4	14	0
6. Stork Gilt Ink		32	..	..	1	0	14	0
					Per doz. Sticks.			
					s.	d.		
7. Square Gilt Ink		40	..	..	6	0	IO	0
8. Lion's Head Ink		40	..	..	6	0	9	0
9. Small Double Dragon Ink		64	..	..	4	0	IO	0
10. Small Lion's Head Ink		80	..	..	4	0	IO	0
11. Small Square Gilt Ink		80	..	..	2	8	IO	0
12. Small Square Black Ink		80	..	..	2	6	6	8
13. Small Oval Black Ink		80	..	..	2	0	6	8
14. 2d. Sticks		80	..	..	1	0	5	0
1d. Sticks Imitation Indian Ink		..	..	per gross	6	0		

* The "pound" is a nominal term, and is computed by the number of sticks contained in the packet as imported from China; it is not to be taken as equivalent to sixteen English ounces

STEEL AND OTHER PENS,

FOR MAPPING, DRAWING, ETCHING, &c.

THE "I.X.L." STEEL PEN.

Made expressly for WINSOR & NEWTON, LTD.

							s.	d.
On Cards of 12 Pens in holders	per dozen cards						8	0
„ „ with holder	„						4	0
Crow Quill Pens	per bundle of 25						1	6
Reed Pens	per doz.						0	6

GILLOTT'S STEEL PENS.

No.						Per dozen Cards of 12 Pens.	s.	d.	Per dozen Cards of 6 Pens.	s.	d.
170.	Ladies' Pens, Extra Fine Points					5	0		—		
303.	Victoria Pens, „ „					6	0		—		
290.	Lithographic Pens for Writing on Stone					16	0		—		
291.	Mapping, Drawing and Engineering Pens					16	0		—		
659.	Lithographic Pens, Fine Drawing Points					16	0		9	0	
1000.	Superfine Drawing Pens, with Silver ended Ebony holder					—			20	0	
	12 Pens assorted, with holder					7	0		—		

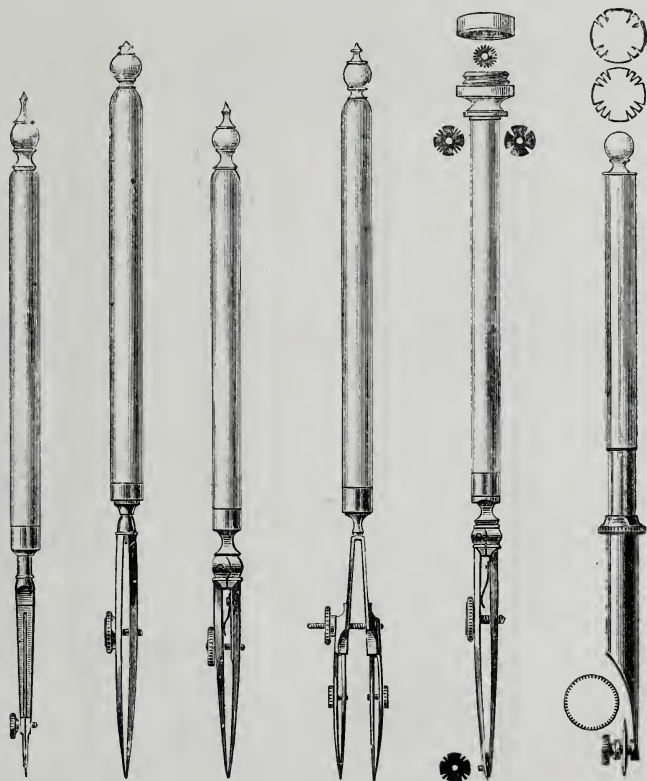
THE "FLYING DUTCHMAN" STEEL PEN.

*For Drawing or Writing with Liquid Indian Ink, or WINSOR & NEWTON'S
Waterproof Coloured Inks.*

							s.	d.
Sixpenny Boxes, containing 12 Pens	per dozen boxes						4	0
One Shilling Boxes „ 24 „	„						8	0
Boxes containing 1 gross	per box						3	4

MATHEMATICAL INSTRUMENTS.

ENGLISH MADE DRAWING PENS, &c.

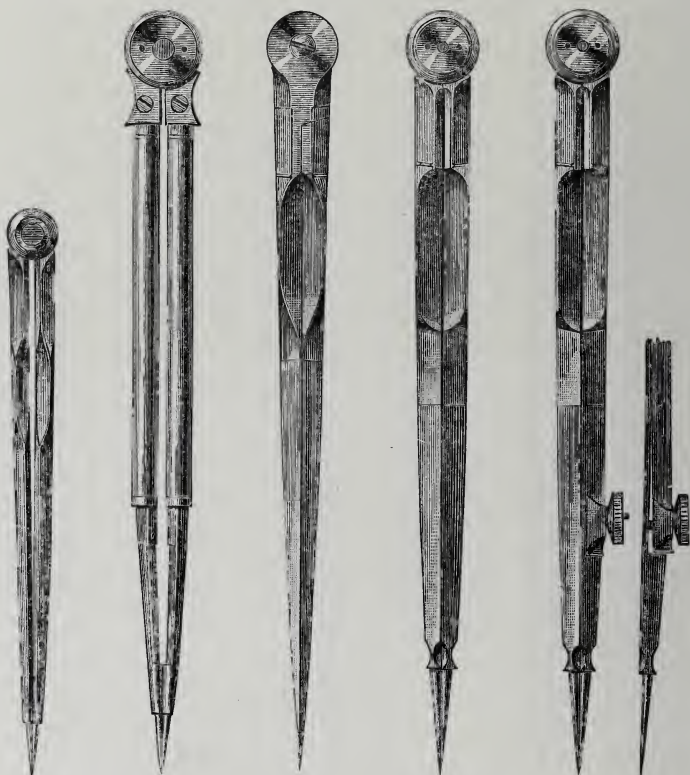


No. 102F. No. 102A. No. 102B. No. 102C. No. 102E. No. 102D.

No.							Each. s. d.
100.	Drawing Pen, white handle, black pen, brass mounts ..	5 inches ..					0 6
101.	" " " bright pen, electrum mounts	5 " ..					0 8
101A.	" " " " brass	6 " ..					0 10
102.	" " " " electrum	6 " ..					1 0
102A.	" " ivory handle, plain steel	6 " ..					2 0
102A. Light	" " " " "	6 " ..					1 8
102B.	" " " lift-up nib	5½ " ..					2 6
102C. Road Pen	" " " " "	6 " ..					5 0
102D. Wheel Dotting Pen, ivory handle, with loose wheels ..		5½ " ..					3 0
102E.	" " " with set of wheels in ivory handle ..	6 " ..					6 8
102F. Needle Holder or Pricker, ivory handle, in electrum ..		5½ " ..					1 8

MATHEMATICAL INSTRUMENTS—(Continued).

ENGLISH MADE DIVIDERS.



No. 103A.

No. 103.

No. 103B.

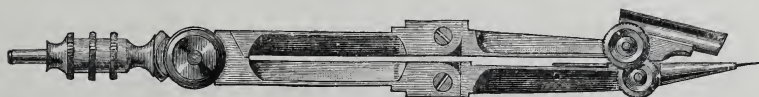
No. 104D.

No. 104E.

No.								Each. s. d.
103A	Brass Dividers	..	..	..	..	..	4 inches	0 4
103B	..	double steel-joint, screw-head, long joint	5	..	..	..	..	0 6
103C	..	..	..	..	..	..	6	0 8
103	..	..	bur-head sector joint (tubular),	5	..	..	..	0 10
104	..	..	..	6	..	..	..	1 0
104A	..	..	..	long joint	..	5	..	1 4
104B	..	..	..	..	..	6	..	1 6
104c	Electrum Dividers,,	..	..	..	..	5	..	2 0
104d	..	..	..	sector joint	..	5	..	3 0
104E	Electrum Hair Dividers	..	..	..	..	5	..	5 0
104F	..	..	..	..	extra finish,	5	..	6 0

MATHEMATICAL INSTRUMENTS—(Continued).

ENGLISH MADE BOW PENS AND PENCILS.



No. 105C.

BOW PENCILS.

No.								Each.
								s. d.
105.	Brass Bow Pencil, tubular	..	..	..	..	..	..	1 0
105A.	" " bur-head, steel-joint, round point	..	..	..	..	..	..	1 6
105B.	Electrum " "	..	..	..	..	..	..	2 0
105½	" " improved make, double steel-joint, round point	..	..	..	..	..	..	3 4
105C.	" " double steel-joint, double knee-joint, loose needle point	..	..	..	..	..	..	6 0



No. 106C.

BOW PENS.

No.								Each.
								s. d.
106.	Brass Bow Pen, tubular	..	..	..	..	..	..	1 0
106A.	" " bur-head, steel-joint, round point	..	..	..	..	..	..	1 6
106B.	Electrum " "	..	..	..	..	..	..	2 0
106½	" " improved make, double steel joint, round point	..	..	..	..	..	..	3 4
106C.	" " double steel-joint, double knee-joint, loose needle point	..	..	..	..	..	..	6 0

SETS OF SPRING BOWS.

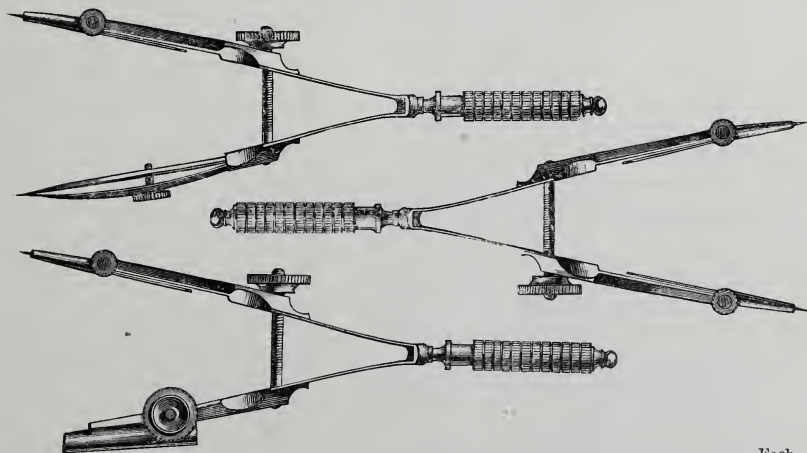


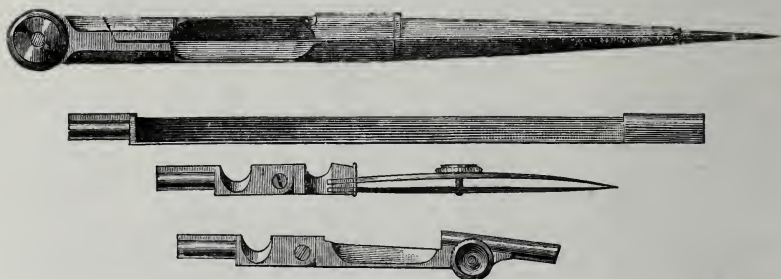
ILLUSTRATION OF NEEDLE-POINT SET.

No.						Per set.	Each.
						s. d.	s. d.
106D.	Three Electrum Spring Bows, in leather case	..	..	..	..	6 0	1 6
106E.	" " needle points	..	..	..	..	9 0	2 6
106F.	" " " " " " superior finish	..	..	..	..	10 6	3 0

MATHEMATICAL INSTRUMENTS.

ENGLISH MADE—(Continued).

HALF SETS.



No. 109B.

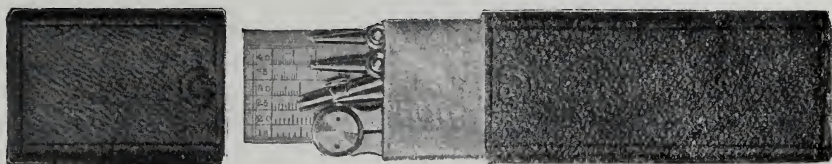
No.		Per set. s. d.
107.	Brass Tubular Compass, 5-inch, steel-joint, knee-joint, with Pen and Pencil points	1 8
108.	Brass Tubular Compass, 6-inch, steel-joint, knee-joint, with Pen and Pencil points	2 0
108A.	Brass Compass, 6-inch, bur-head, double steel-joint, round point, with Pen and Pencil points	2 8
108B.	Brass Compass, 6-inch, bur-head, double steel-joint, round point, Pen and Pencil points and Lengthening Bar	5 0
109.	Electrum Tubular Compass, 6-inch, steel-joint, knee-joint, with Pen and Pencil points	2 8
109A.	Brass Compass, 6-inch, Sector-joint, with Pen and Pencil points and Lengthening Bar	8 4
109B.	Electrum Compass, 6-inch, bur-head, double steel-joint, round point, with Pen and Pencil points and Lengthening Bar	9 0
109c.	Electrum Compass, 6-inch, bur-head, sector-joint, double knee-joints, needle points, with Pen and Pencil points and Lengthening Bar ..	16 0

PENCIL COMPASSES.

	Per doz. s. d.
109D. Brass 4½-inch Pencil Compass, bur-head, with screw to barrel ..	4 0
109E. Brass Tubular 4-inch Pencil Compass, screw-head, with screw to barrel	6 0
109F. Brass 5-inch Pencil Compass, screw-head, with screw to barrel, extra finish	8 0
109G. Brass Universal Compass, steel-joints, solid steel Drawing Pen and lead Pencil, in pull-off case (South Kensington pattern)	32 0
109I. Brass Pencil Compass, takes an ordinary drawing Pencil	4 0

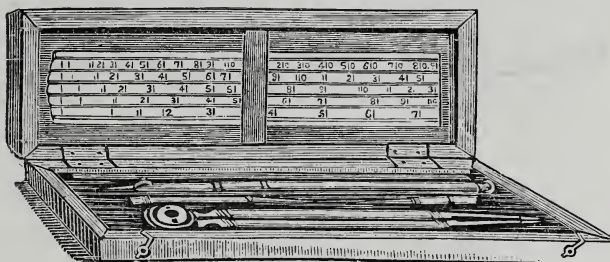
CASES OF MATHEMATICAL INSTRUMENTS.

ENGLISH MADE.



(Illustration of No. 110.)

No.	Each.
110. Leather pull-off Case, containing Brass 5-inch steel-joint, knee-joint Compass, Pen and Pencil points, Drawing Pen and Boxwood Scale	s. d. 2 9



(Illustration of No. 111.)

No.	Each.
111. Mahogany Box, lined with velvet, containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Drawing Pen, Pencil and Boxwood Scale	s. d. 3 6
112. Mahogany Box, lined with velvet, containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Drawing Pen, Pencil and Boxwood Four-Scale Protractor	5 0
113. Walnut Box, lined with Velvet, containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, spring Bow Pen and Bow Pencil, Drawing Pen, Pencil and Boxwood Protractor	6 0
114. Mahogany Box, lined with velvet, containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Drawing Pen, Pencil, Ebony Parallel Rule, Boxwood Scale and Brass Protractor	6 9
115. Walnut Box, lined with velvet, containing Electrum 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, spring Bow Pen and Bow Pencil, Drawing Pen, Pencil and Boxwood Protractor	7 0

M

MATHEMATICAL INSTRUMENTS.

ENGLISH MADE—(Continued).



(Illustration of Nos. 117 and 119.)

No.		Each.	
		s.	d.
116.	Walnut Box, with snap, lined velvet, containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, spring Bow Pen and Bow Pencil, Drawing Pen, Pencil, Boxwood Scale, Ebony Parallel Rule, and Brass Protractor	7	3
117.	Mahogany Box, with snap, lined velvet (Society of Arts Teachers' set), containing Brass 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Bow Pen, Drawing Pen, Pencil, Ebony Parallel Rule, Boxwood Scale, and Brass Protractor ..	8	3
118.	Mahogany Box, with snap, lined velvet, containing Electrum 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Drawing Pen, Pencil, Ebony Parallel Rule, Ivory Scale, and Electrum Protractor	9	6
119.	Mahogany Box, with snap, lined velvet, containing Electrum 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Bow Pen, Drawing Pen, Pencil, Ebony Parallel Rule, Ivory Scale, and Electrum Protractor	12	0
120.	Walnut Box, with lock, lined silk velvet, with tray, containing Electrum 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Bow Pen, Drawing Pen, Pencil, Ebony Parallel Rule, Ivory Scale, and Electrum Protractor	13	6
121.	Walnut Box, with lock, lined silk velvet, with tray, containing Electrum 6-inch steel-joint, knee-joint Compass, Pen and Pencil points, Divider, Bow Pen, Bow Pencil, Drawing Pen, Pencil, Ivory Parallel Rule, and Ivory Protractor	18	6

MATHEMATICAL INSTRUMENTS.

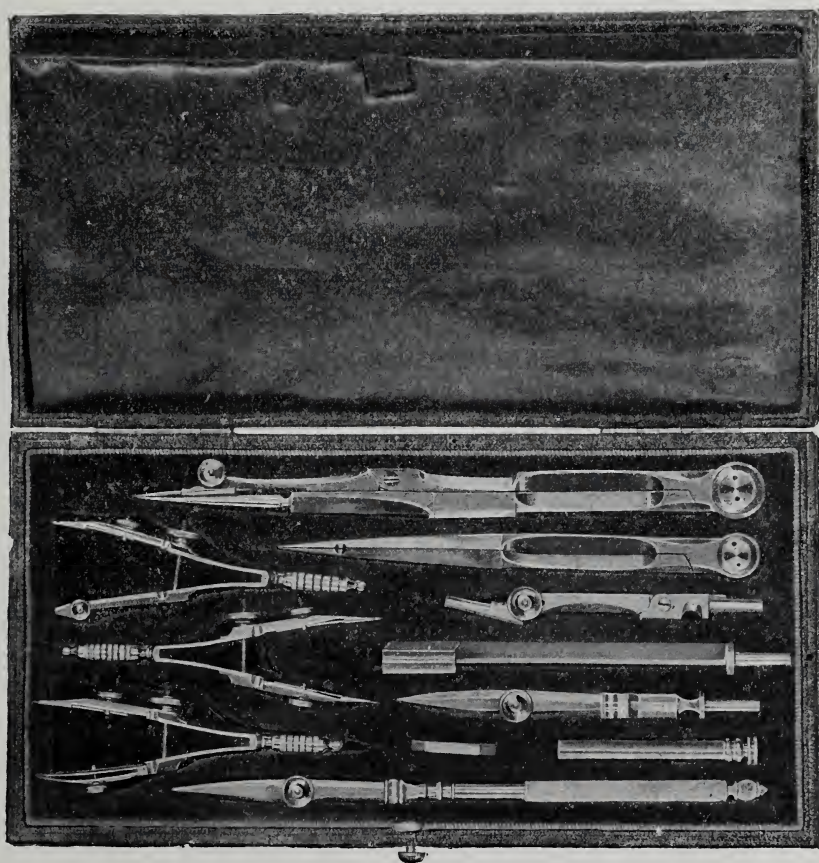
SUPERIOR LONDON MADE.

This series of Cases has been introduced to meet the requirements of those who wish to use good and reliable sets of Instruments without incurring the expense necessarily attached to those of the Best London Make.

No.	Each.	
	s.	d.
151. Mahogany Case, containing the following Electrum Instruments :— 6-inch Compass, with Pen and Pencil points (slip-shank fittings), Ivory-handle Drawing Pen, and Protractor Scale	6	8
152. Mahogany Case, containing the following Electrum Instruments :— 6-inch Compass, with Pen and Pencil Points (slip-shank fittings), Divider, Ivory-handle Drawing Pen, and Protractor Scale ..	8	8
153. Mahogany Case, containing the following Electrum Instruments :— 6-inch Compass, with Pen and Pencil points (slip-shank fittings), Bow Pen, Divider, Ivory-handle Drawing Pen, and Protractor Scale	11	4
154. Mahogany Case, with Lock, Shifting Tray, containing the following Electrum Instruments :—6-inch Compass, with Pen and Pencil points (slip-shank fittings), Bow Pen, Bow Pencil, Divider, Ivory- handle Drawing Pen, Ebony Parallel Rule, and Protractor Scale	16	0

MATHEMATICAL INSTRUMENTS.

BEST FOREIGN MAKE.



(Illustration of No. 175.)

MATHEMATICAL INSTRUMENTS.

BEST LONDON MADE.

No.		DRAWING PENS.	Each.	
			s.	d.
201.	Ivory handles, brass mounted		1	0
202.	„ „ with Lift-up nib		2	0

DIVIDERS.

203.	Brass, steel-joint, 5-inch	1	6
204.	„ sector-joint „	2	8
205.	Electrum „ „	3	0

BOW PENCILS.

206.	Brass Bow Pencil	1	8
207.	„ „ round points	1	10
208.	Electrum „ „	2	6

BOW PENS.

206A.	Brass Bow Pen	1	8
207A.	„ „ round points	1	10
208A.	Electrum „ „	2	6

COMPASSES (HALF SETS).

209.	Brass, steel-point, half set	3	4
210.	„ „ „ slip shanks	5	0
211.	Electrum Napier Compasses, in leather case	12	0

CASES OF MATHEMATICAL INSTRUMENTS.

BEST LONDON MADE.

No.		Each.	
		s.	d.
211A.	Spring-bow Universal Compass (Pencil point with reversible Divider and Ink points) in leather case	5	4
212.	Mahogany Case, containing double steel-joint Compass, with Pen and Pencil points, Pencil, and Protractor Scale	6	0
213.	Mahogany Case, containing double steel-joint Compass, with Pen and Pencil points, Divider, Ivory-handle Pen, Parallel Rule, Pencil, and Protractor Scale	10	0
214.	Mahogany Case, with Lock and Key, containing double steel-joint Compass, with Pen and Pencil points, Divider, Bow Pen, Ivory-handle Drawing Pen, Pencil, Parallel Rule, Protractor, and Scale	14	0

CASES OF MATHEMATICAL INSTRUMENTS.

BEST LONDON MADE.

(Continued.)

No.		Each.		
		£	s.	d
215.	Mahogany Case, with Lock, Shifting Tray, containing 6-inch Compass with Pen and Pencil points (slip shank fittings), Bow Pen, Divider, Ivory-handle Drawing Pen, Boxwood Protractor and Ebony Parallel Rule	1	1	0
216.	Mahogany Case, with Lock, Shifting Tray, containing 6-inch Compass, with Pen and Pencil points and Lengthening Bar (slip shank fittings), Bow Pen, Bow Pencil, Divider, Two Ivory-handle Drawing Pens, Boxwood Protractor and Ebony Parallel Rule	1	8	0
217.	Mahogany Case, with Lock, Shifting Tray, containing 6-inch Compass, with Pen and Pencil points and Lengthening Bar (slip shank fittings), Bow Pen, Bow Pencil, Divider, Two Ivory-handle Drawing Pens, a set of Three Spring Bows, Boxwood Protractor, Ebony Parallel Rule and Boxwood Sector	1	15	0
218.	Rosewood Case, with Lock, Shifting Tray, lined with Velvet, containing the following Best Electrum Instruments: 6-inch Compass with Pen and Pencil points, and Lengthening Bar, Divider, Bow Pen, Bow Pencil, Two Ivory-handle Drawing Pens, a set of Three Spring Bows, Turn Screw, Ivory Protractor and Ivory Parallel Rule	2	10	0
219.	Mahogany Case, Brass Bound, lined with Velvet, with Lock, containing the following Best Electrum Instruments: 6-inch Compass (double-jointed), Pen and Pencil points, and Lengthening Bar, Bow Pen, Bow Pencil (double-jointed), Hair Divider, Two Ivory-handle Drawing Pens, a set of Three Spring Bows, Knife Key, Ivory Protractor, Ivory Parallel Rule and Ivory Sector	3	10	0

POCKET CASES
OF
MATHEMATICAL INSTRUMENTS
BEST LONDON MADE.

No.		Each.		
		£	s.	d.
220.	Pocket Morocco Case, with Snap and Name Plate, containing the following Best Electrum Instruments: 5-inch Sector Compass, Pen and Pencil Points, and Lengthening Bar, Hair Divider, Bow Pen, Bow Pencil, Two Ivory-handle Drawing Pens, Ivory Drawing Protractor and Ivory Parallel Rule	2	10	0
221.	Pocket Leather Case, with Snap, containing the following Best Electrum Instruments: 6-inch Compass, with Pen and Pencil Points, 5-inch Divider, Bow Pen with lift-up Nib, Bow Pencil, Drawing Pen and Boxwood Scale, as illustrated on page 169.	1	1	0
222.	Pocket Leather Case, with Snap and Name Plate, containing the following Best Electrum Instruments: 6-inch Compass with Needle Points, Pen (lift-up nib) and Pencil Points, and Lengthening Bar, 5-inch Hair-Divider, Bow Pen with Needle Point and lift-up Nib, Bow Pencil with Needle Point, Set of Three Spring Bows, Two Ivory-handle Drawing Pens and 6-inch Ivory Scale	2	16	0
223.	Pocket Leather Case, with Snap and Name Plate, containing 5-inch Best Electrum Compass with Pen and Pencil Points, 5-inch Ivory-handle Drawing Pen and reserve of Leads	0	10	0
224.	Pocket Leather Case, with Snap and Name Plate, containing the following Best Electrum Instruments: 5-inch Compass with Pen and Pencil Points, Bow Pen, Bow Pencil, 5-inch Ivory-handle Drawing Pen and reserve of Leads	0	16	8

MATHEMATICAL INSTRUMENTS.

BEST LONDON MADE.



POCKET CASE. No. 221. See page 168.

RAWLE'S ARTISTS' SIGHT MEASURE.

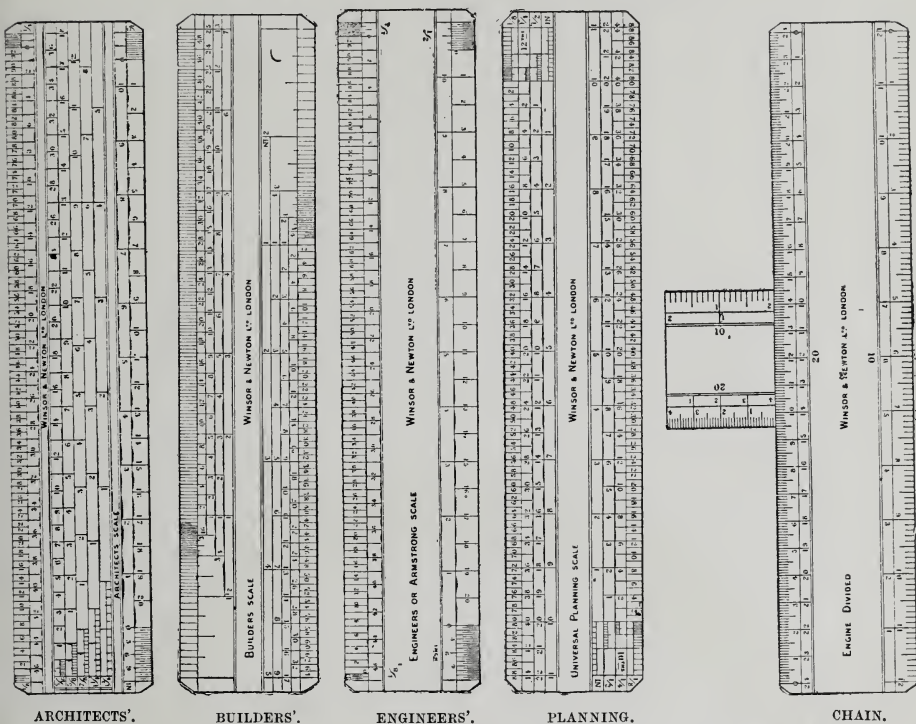
An appliance to enable the artist to decide exactly how a landscape, figure, or other subject, of a given size will come upon his canvas or paper; or to determine what size should be selected for a given subject.

Retail, 2s. 6d.

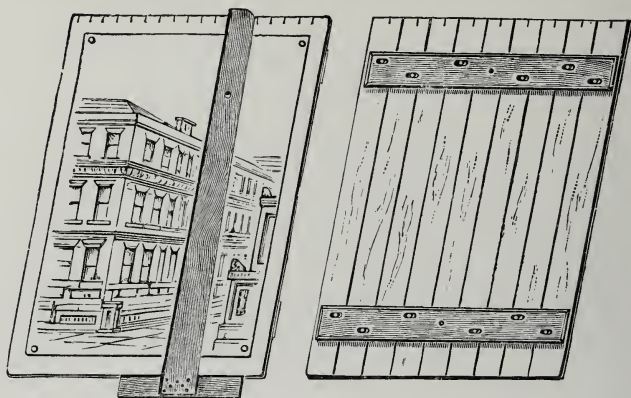
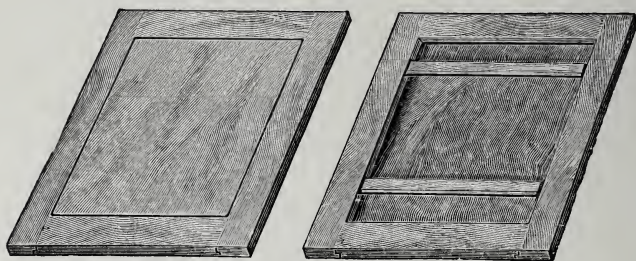
Trade, 1s. 8d.

Full Instructions, with a list of Proportional Scales, are supplied with each Sight Measure.

MATHEMATICAL SCALES.

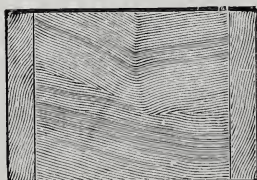
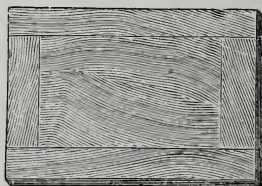


No.		BOXWOOD.		IVORY.	
		Per doz.	Each.	Per doz.	Each.
21.	— 6 inch School Scales (Plotting Scales)	s. d. 1 6	s. d. 1 8		
22.	— 12 inch Architects' Scales, flat section, containing 17 scales ..	12 0	7 0		
23.	— 12 inch Builders' Scales, flat section, containing 15 scales ..	12 0	7 0		
24.	— 12 inch Engineers' or Armstrong Scales, open divided, oval section, containing 8 scales	12 0	7 0		
25.	— 12 inch Universal Planning Scales, oval section, containing 16 scales ..	12 0	7 0		
26.	— 12 inch Chain Scales, fully divided, flat section, containing any two scales from 10 to 60 divisions to the inch, either with both edges alike, or crossed $\frac{10}{20}$, $\frac{30}{40}$, $\frac{50}{60}$, or with feet on one edge corresponding to links on the other	16 0	7 0		
27.	— 2 inch Offset Scales to match the above	4 0	1 4		
28.	— Set of 3 chain Scales with Offset Scales to match, divided $\frac{10}{20}$, $\frac{30}{40}$, $\frac{50}{60}$, complete in box	Per Set. 6 0	Per Set. 25 0		
29.	— Set of 6 ditto, divided 10 to 60 divisions to the inch on one edge, with feet to correspond on the other, complete in box	12 0	50 0		
29A.	— 12 inch Ordnance Scales $\frac{1}{2500}$ and feet	Per doz. 16 0	—		
29B.	— 12 inch Ordnance Scales $\frac{1}{500}$ and links	16 0	—		
30.	— Marquois Scales and Angles, complete in box	Per Set. 6 0	—		
31.	— 12 inch Flat Drawing Scales, divided $\frac{1}{16}$ ", $\frac{1}{12}$ ", $\frac{1}{8}$ ", $\frac{1}{4}$ ", and 1 inch, with protractor	Per doz. 1 4	—		
32.	— 12 inch Flat Rules, divided $\frac{1}{16}$ ", $\frac{1}{12}$ ", $\frac{1}{8}$ ", $\frac{1}{4}$ ", $\frac{1}{2}$ ", and 1 inch	0 8	—		

ENGINEERS' DRAWING BOARD.**FRAMED DRAWING BOARD.**

FRONT.

BACK.

**CLAMPED
DRAWING BOARD.****PANELLED
DRAWING BOARD.**

Prices and Sizes on next page.

ENGINEERS' DRAWING BOARDS.

These Boards are made of the best picked dry Pine, one end inlaid with Ebony, Mahogany Battens at back, having Brass Slots which allow for contraction or expansion of the wood. Engineers' Boards are warranted not to get out of the square or to split.

			Inches.					Each. s. d.
Half Imperial	23	by	16	..	..	..	..	5 0
Half Double Elephant	28	"	21	..	..	..	..	6 8
Imperial	32	"	23	..	..	..	..	8 0
Double Elephant	41	"	28	..	..	..	..	12 6
Antiquarian	54	"	32	..	..	..	..	18 0

FRAMED DRAWING BOARDS.

IN POPLAR OR MAHOGANY.

	Size of Panel. Inches.	Outside measurement Inches.	POPLAR. Each. s. d.	MAHOGANY. Each. s. d.
4to Royal	10½ by 8	13½ by 11	1 3	3 3
4to Imperial	13 " 9½	16 " 12½	1 6	3 9
½ Royal	17 " 10½	20½ " 14	2 6	5 0
½ Imperial	19 " 13½	22½ " 17	3 0	5 6
Royal	22 " 17	26 " 21	4 6	8 0
Imperial	28 " 19	32½ " 23½	5 6	10 6

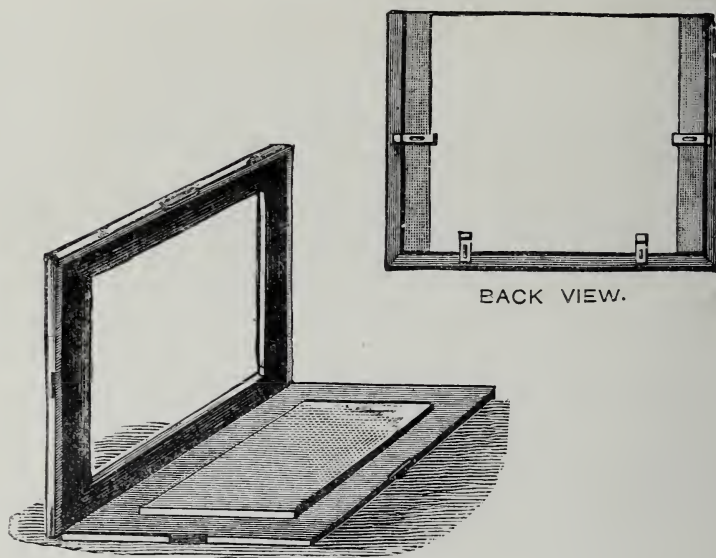
CLAMPED DEAL DRAWING BOARDS.

	Inches.		Each. s. d.
4to Royal	10½ by 8	..	0 7
4to Imperial	13 " 9½	..	0 9
4to Imperial, full size	16 " 11½	..	1 0
½ Royal	17 " 10½	..	1 0
Demy	18 " 13½	..	1 1
½ Imperial	19 " 13½	..	1 2
½ Imperial, full size	23 " 16	..	1 8
Medium	20 " 15½	..	1 6
Royal	22 " 17	..	1 8
½ Double Elephant	24 " 19	..	2 0
Imperial	28 " 19	..	2 6
Imperial, full size	31 " 23	..	3 4
Double Elephant	38 " 24	..	5 5
Double Elephant, full size	41 " 28	..	8 0

PANELLED DEAL DRAWING BOARDS.

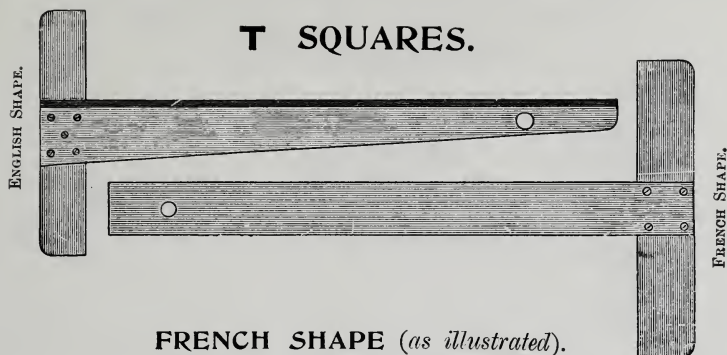
	Inches.		Each. s. d.
4to Royal	10½ by 8	..	0 11
4to Imperial	13 " 9½	..	1 2
4to Imperial, full size	16 " 11½	..	1 9
½ Royal	17 " 10½	..	1 9
Demy	18 " 13½	..	2 0
½ Imperial	19 " 13½	..	2 2
½ Imperial, full size	23 " 16	..	3 0
Medium	20 " 15½	..	2 6
Royal	22 " 17	..	3 0
½ Double Elephant	24 " 19	..	3 6
Imperial	28 " 19	..	4 0
Imperial, full size	31 " 23	..	5 4
Double Elephant	38 " 24	..	8 0

THE "AUTURGEM" PATENT DRAWING BOARD.



THE AUTURGEM PATENT DRAWING BOARD has been designed with a view to obviate the trouble and loss of time necessarily incident to straining a sheet of paper by the present method. The Board consists of a hinged frame fitting over a panel and fastening at the back by means of slots, thus securing a clear, smooth surface, over which the T and Set Squares will readily pass. The simplicity and cleanliness of the process are its strongest recommendations, no adhesive substance—by which a sheet of paper is so frequently spoiled—being necessary, and the extra cost of the Board is therefore soon repaid by a saving of paper alone.

Size of Panels.									Each.	
									s.	d.
10½	by	8	..	..	..	..	..	..	3	4
13	„	9½	..	..	..	..	..	..	4	0
17	„	10½	..	..	..	..	..	..	4	8
19	„	13½	..	..	..	..	..	..	5	4
22	„	17	..	..	..	..	..	..	8	4
28	„	19	..	..	..	..	..	..	II	4



FRENCH SHAPE (as illustrated).

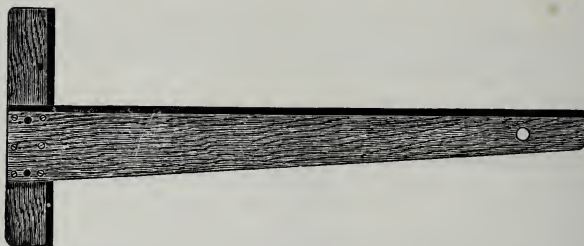
PEAR WOOD.

MAHOGANY.

Length of Blade.	Students' quality.		Superior quality.		With Movable Stocks, Superior quality.		Students' quality.		Superior quality.		With Movable Stocks, Superior quality.	
	Per doz.	s. d.	Per doz.	s. d.	Per doz.	s. d.	Per doz.	s. d.	Per doz.	s. d.	Per doz.	s. d.
12 inches ..	3	0	4	6	14	0	5	6	8	6	19	0
15 " ..	3	4	5	6	16	0	6	6	9	0	20	0
18 " ..	4	0	6	6	17	0	7	3	10	0	21	0
21 " ..	4	8	7	4	18	0	9	0	11	6	22	0
24 " ..	5	4	8	0	20	0	11	0	13	6	24	0
30 " ..	6	8	10	0	22	0	13	0	16	0	27	0
36 " ..	7	4	12	0	24	0	15	0	18	0	30	0
42 " ..	9	0	14	0	26	0	17	0	22	0	34	0
48 " ..	—	—	18	0	30	0	—	—	26	0	36	0
54 " ..	—	—	22	0	33	0	—	—	30	0	40	0

ENGLISH SHAPE (as illustrated).

				PEAR WOOD.		MAHOGANY.		MAHOGANY.	POLISHED MAHOGANY.
Length of Blade.				Per doz.		Per doz.		Edged with Ebony.	Edged with Ebony.
				s. d.	s. d.	s. d.	s. d.	Per doz.	Per doz.
12 inches ..	..	..	..	5	6	10	0	12	0
15 " ..	..	..	..	7	0	11	0	14	0
18 " ..	..	..	..	8	0	12	0	16	0
21 " ..	..	..	..	10	0	14	0	18	0
24 " ..	..	..	..	12	0	16	0	20	0
30 " ..	..	..	..	14	0	20	0	22	0
36 " ..	..	..	..	16	0	24	0	24	0
42 " ..	..	..	..	18	0	28	0	28	0
48 " ..	..	..	..	24	0	32	0	32	0
54 " ..	..	..	..	30	0	36	0	36	0
						40	0	44	0
								52	0

ENGINEERS' T SQUARES.**Extra Stout, Superior Finish.**

Great care is taken in the manufacture of these T Squares, only the best selected wood being used. They are warranted true, and may be recommended with confidence for use in Engineers' and Architects' Drawing Offices.

Length of Blade.					PEAR WOOD.						POLISHED MAHOGANY Edged with Ebony.	
					Per doz.						Per doz.	
					s.	d.					s.	d.
24 inches	..	..	..	..	14	0	..	..	..	..	34	0
32 "	..	..	..	..	16	0	..	..	..	..	44	0
36 "	..	..	..	..	18	0	..	..	..	..	50	0
42 "	..	..	..	..	20	0	..	..	..	..	60	0
48 "	..	..	..	..	26	0	..	..	..	..	70	0
54 "	..	..	..	..	32	0	..	..	..	..	80	0

ENGINEERS' SET SQUARES.

(UNIFORM WITH THE ABOVE.)

Polished Mahogany, Bevelled Ebony Edges, Brass Tongues and Rivets.

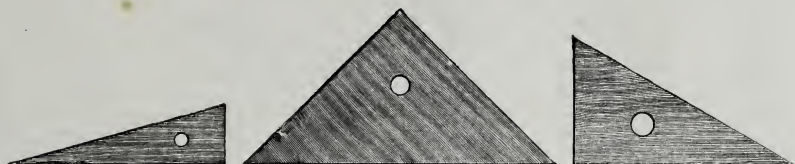
					Per doz.						Per doz.	
					s.	d.					s.	d.
5-inch, 45 degrees	..	..	..	..	16	0	6-inch, 60 degrees	..	..	..	16	0
6 "	..	..	..	..	18	0	8 "	..	..	..	18	0
8 "	..	..	..	..	22	0	10 "	..	..	..	22	0
10 "	..	..	..	..	26	0	12 "	..	..	..	26	0
12 "	..	..	..	..	32	0	14 "	..	..	..	32	0

LANCE WOOD T SQUARES.

(French Shape.) Marked with Inches.

					Per doz.						Per doz.	
					s.	d.					s.	d.
12 inches	..	..	..	..	8	0	24 inches	..	..	..	16	0
18 "	..	..	..	..	12	0						

SET SQUARES.

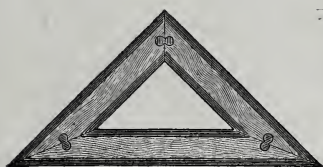


75 DEGREES.

45 DEGREES.

60 DEGREES.

45 DEGREES.		BEST RED		VULCANITE.	60 OR 75 DEGREES.		BEST RED		VULCANITE.
		PEAR WOOD.	Per doz.				PEAR WOOD.	Per doz.	
		s.	d.	s.	d.			s.	d.
4-inch	..	0	8	4	0	4-inch	..	0	6
5 "	..	0	10	5	6	5 "	..	0	8
6 "	..	1	0	7	0	6 "	..	0	8
7 "	..	1	2	8	6	7 "	..	0	9
8 "	..	1	6	11	0	8 "	..	1	0
9 "	..	1	10	14	0	9 "	..	1	2
10 "	..	2	2	17	0	10 "	..	1	4
11 "	..	2	6	20	0	11 "	..	1	8
12 "	..	3	0	24	0	12 "	..	2	0



FRAMED SET SQUARES.

Made of Two Woods, MAPLE and PEAR,
Ball Keyed (as Illustrated).

4-inch, 45 DEGREES ..	..	Per doz.				6-inch, 60 DEGREES ..	..	Per doz.			
		s.	d.					s.	d.		
4-inch, 45 DEGREES ..	..	4	4	5	0	6-inch, 60 DEGREES ..	..	4	4	5	0
5 " ..	..	5	0	5	6	7 " ..	..	5	0	5	6
6 " ..	..	5	6	6	0	8 " ..	..	5	6	6	0
7 " ..	..	6	0	6	8	9 " ..	..	6	0	6	8
8 " ..	..	6	8	7	6	10 " ..	..	6	8	7	6
9 " ..	..	7	6	8	6	11 " ..	..	7	6	8	6
10 " ..	..	8	6			12 " ..	..	8	6		

FRAMED SET SQUARES.

MAHOGANY, EDGED WITH EBONY.



4-inch, 45 DEGREES ..	..	Per doz.				5-inch, 60 DEGREES ..	..	Per doz.			
		s.	d.					s.	d.		
4-inch, 45 DEGREES ..	..	8	0	9	0	5-inch, 60 DEGREES ..	..	8	0	8	0
5 " ..	..	9	0	10	0	6 " ..	..	8	8	9	4
6 " ..	..	10	0	11	0	7 " ..	..	9	4	10	6
7 " ..	..	11	0	12	0	8 " ..	..	10	6	12	0
8 " ..	..	12	0	13	0	9 " ..	..	12	0	12	8
9 " ..	..	13	0	14	0	10 " ..	..	12	8	13	4
10 " ..	..	14	0	15	0	11 " ..	..	13	4	14	6
11 " ..	..	15	0	16	0	12 " ..	..	14	6		
12 " ..	..	16	0								

TRANSPARENT SET SQUARES.

				Per doz.					Per doz.
				s. d.					s. d.
4-inch, 45 DEGREES	..	..	..	6 0	4-inch, 60 DEGREES	..	..	6 0	6 0
5 "	"	"	..	8 0	5 "	"	"	7 0	7 0
6 "	"	"	..	10 0	6 "	"	"	8 0	8 0
7 "	"	"	..	12 0	7 "	"	"	10 0	10 0
8 "	"	"	..	14 0	8 "	"	"	12 0	12 0
9 "	"	"	..	18 0	9 "	"	"	14 0	14 0
10 "	"	"	..	20 0	10 "	"	"	16 0	16 0
11 "	"	"	..	22 0	11 "	"	"	20 0	20 0
12 "	"	"	..	24 0	12 "	"	"	22 0	22 0

STRAIGHT EDGES OR FLAT RULES.

				PEAR WOOD.	BEST STOUT PEAR WOOD.	PEAR WOOD.	EBONY.
				One edge bevelled.	With bevelled edge, inlaid Brass.	One edge bevelled.	One edge bevelled.
				Per doz.	Per doz.	Per doz.	Per doz.
				s. d.	s. d.	s. d.	s. d.
12 inches long	..	..	..	0 8	0 10	3 0	4 4
15 "	..	..	..	1 0	1 2	3 4	6 0
18 "	..	..	..	1 2	1 6	4 6	8 0
24 "	..	..	..	1 6	2 0	6 0	10 6
30 "	..	..	..	2 4	3 0	6 8	13 0

LANCE WOOD STRAIGHT EDGES.

MARKED WITH INCHES.

							Per doz.
							s. d.
12 inches long, one edge bevelled	..	..	..	..	..	..	4 0
18 "	..	..	..	..	..	..	8 0
24 "	..	..	..	..	..	..	12 0

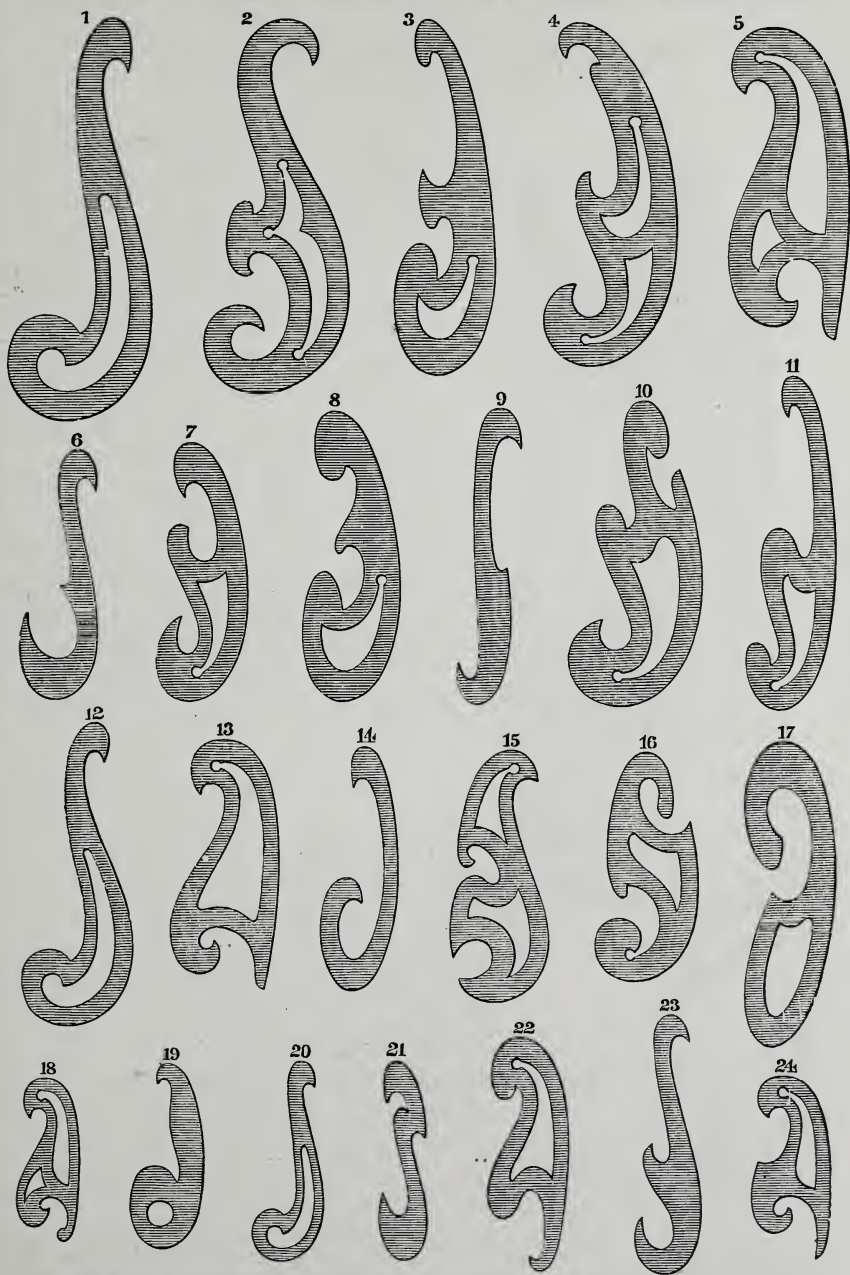
EBONY BAR PARALLEL RULES.

SCHOOL QUALITY.				Per doz.	BEST QUALITY.				Per doz.
				s. d.					s. d.
6 inches long	..	..	..	4 6	6 inches long	..	..	..	8 0
9 "	..	..	..	10 6	9 "	..	..	..	14 0
12 "	..	..	..	14 0	12 "	..	..	..	18 0
15 "	..	..	..	18 0	15 "	..	..	..	24 0
18 "	..	..	..	21 0	18 "	..	..	..	30 0
24 "	..	..	..	36 0	24 "	..	..	..	44 0

EBONY ROLLING PARALLEL RULES.

BEST QUALITY.				Each.	BEST QUALITY.				Each.
PLAIN EDGES, BRASS WHEELS.				s. d.	IVORY EDGES, BRASS WHEELS.				s. d.
6 inches long	..	..	..	3 0	6 inches long	..	..	..	4 6
9 "	..	..	..	4 6	9 "	..	..	..	6 9
12 "	..	..	..	6 0	12 "	..	..	..	9 0
15 "	..	..	..	7 6	15 "	..	..	..	11 3
18 "	..	..	..	9 0	18 "	..	..	..	13 6
24 "	..	..	..	12 0	24 "	..	..	..	18 0

PEAR WOOD ARCHITECTURAL CURVES

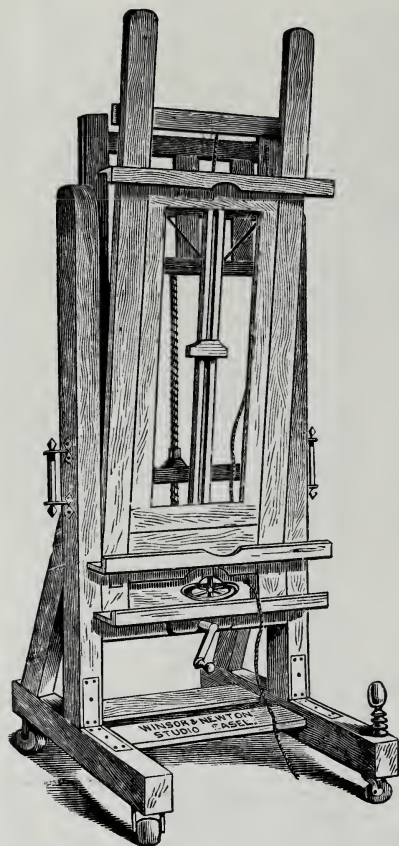


(Curve No. 1 is fourteen inches long, and No. 24 six-and-a-half inches; the sizes of the others can be judged from the illustrations.)

Price of all the numbers	..	..	..	..	s.	d.
					4	0

per dozen.

IMPROVED STUDIO EASELS.



WINSOR & NEWTON'S Improved Studio Easel will carry canvases of any size to 9 feet 6 inches in height. The arrangement for projecting a canvas in a forward position is simple and effective; the Easel has a screw winding-up movement that is managed with the utmost facility, and which raises with ease a framed picture or canvas of considerable weight.

	NET.		
	£	s.	d.
SMALL STUDIO EASEL,			
Stained Deal, 5 feet high,			
which will carry a Canvas			
7 feet high	8	18	6
The above in Polished Oak	11	7	0

MIDDLE STUDIO EASEL,			
Stained Deal, 6 feet high,			
which will carry a Canvas			
8 feet high	9	11	0
The above in Polished Oak	12	7	0

LARGE STUDIO EASEL,			
Stained Deal, 7 feet high,			
which will carry a Canvas			
9½ feet high	10	5	0
The above in Polished Oak	13	15	0

POLISHED OAK STUDIO EASELS.

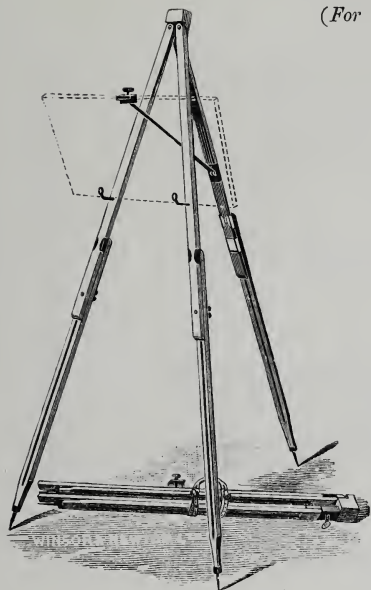
7 feet 6 inches high, with screw winding-up movement, to carry a picture up to 6 feet high.

					£	s.	d.
G, as illustrated on page 187	NET	3	5	0			
H, with screw forward movement	NET	5	5	0			

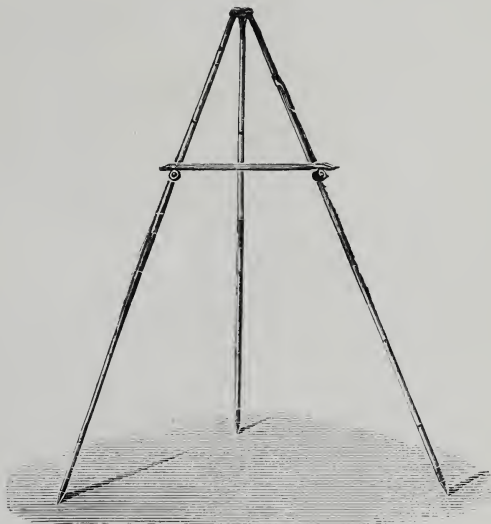
It is suggested that the Country Trade should not overlook the expenses of Carriage, and the return of the Packing Case, when calculating the cost of the Easels on this page.

SKETCHING EASELS.

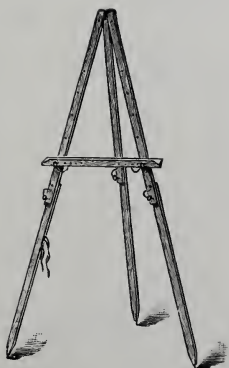
(For Prices see page 188.)



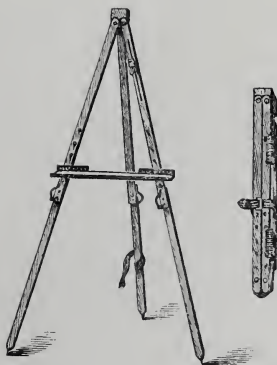
No. 1.



No. 1B.



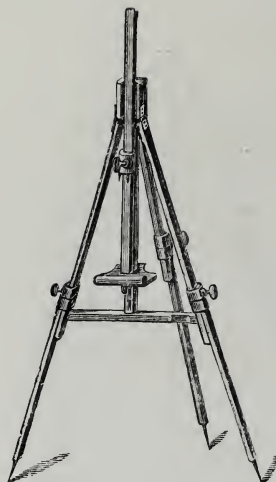
No. 2.



Nos. 2A, 2B, and 2C.

SKETCHING EASELS.

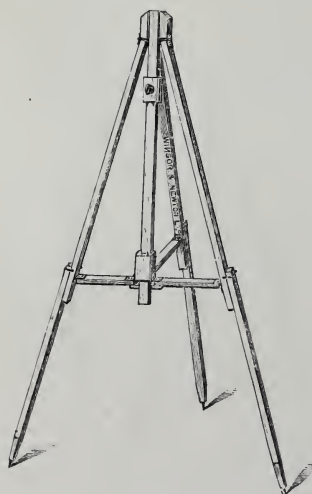
(For Prices see page 188.)



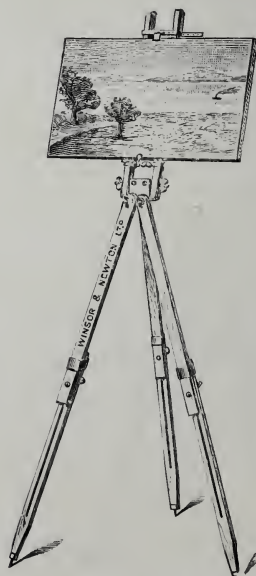
No. 2D.



"WALKING-STICK" EASEL.
No. 20.



"FEARNSIDE" EASEL.
No. 22.

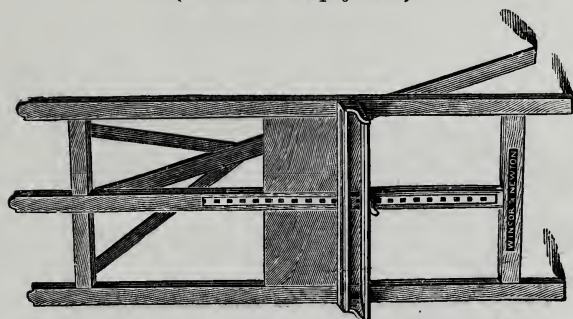


"RADIAL" SKETCHING EASEL.
Nos. 23 and 24.

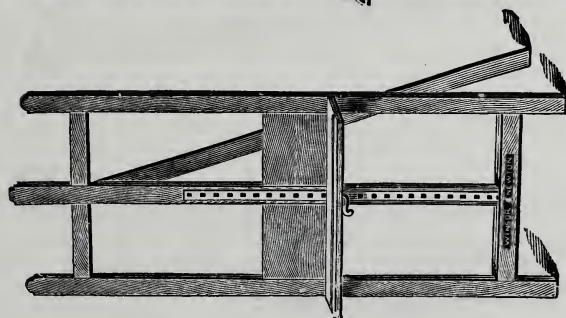


STANDING EASELS.

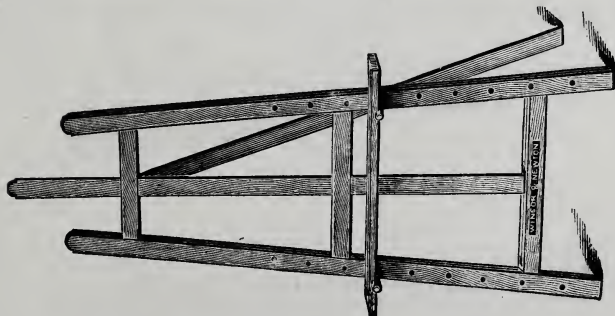
(For Prices see page 189.)



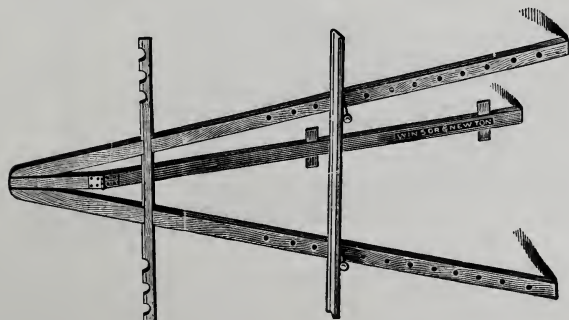
MAHOGANY RACK EASEL
WITH BRUSH BOX.
No. 11.



MAHOGANY RACK EASEL
WITH TRAY.
No. 10.



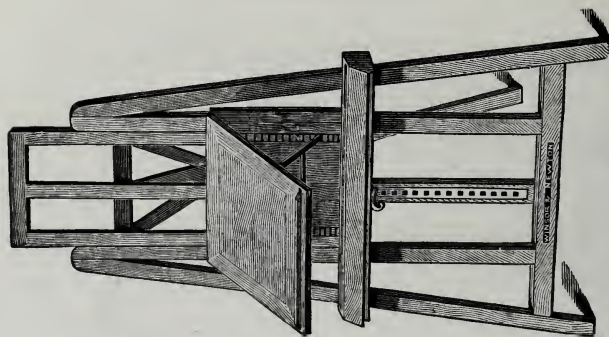
FRAMED EASEL.
Nos. 6 and 7.



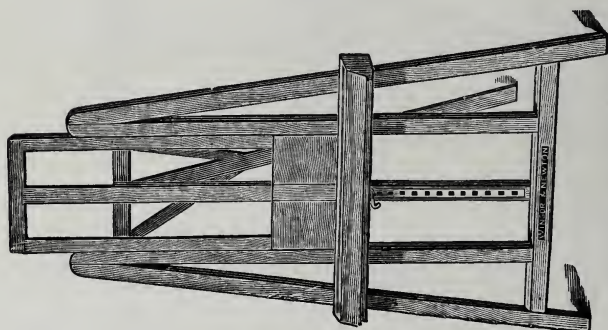
Nos. 4, 4B, 4C, and 5.

STANDING EASELS.

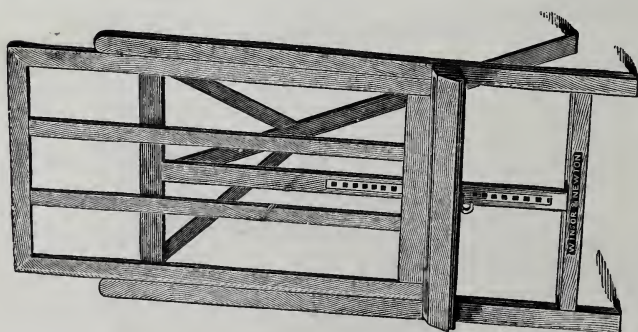
(For Prices see page 189.)

MAHOGANY CORBOULD EASEL
WITH BRUSH BOX AND DESK COMPLETE.

No. 14.

MAHOGANY CORBOULD EASEL
WITH BRUSH BOX.

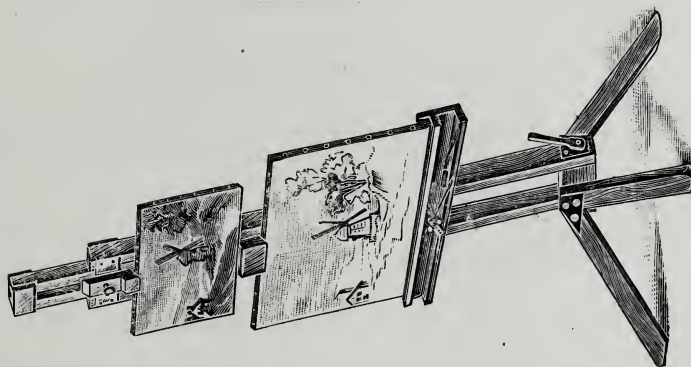
No. 13.

MAHOGANY RACK ACADEMY
EASEL.

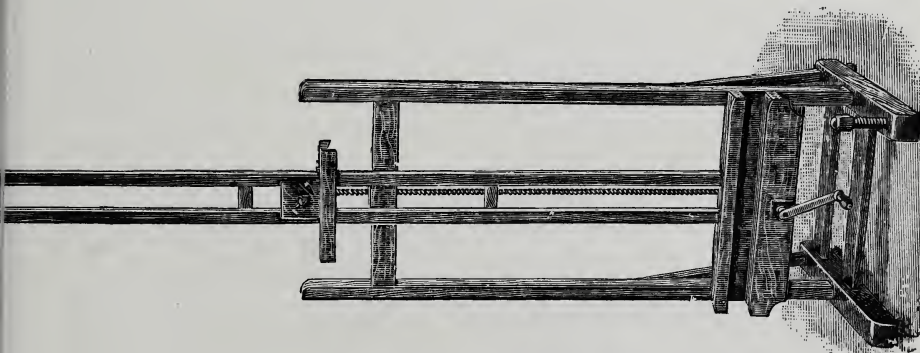
No. 12.

STANDING EASELS.

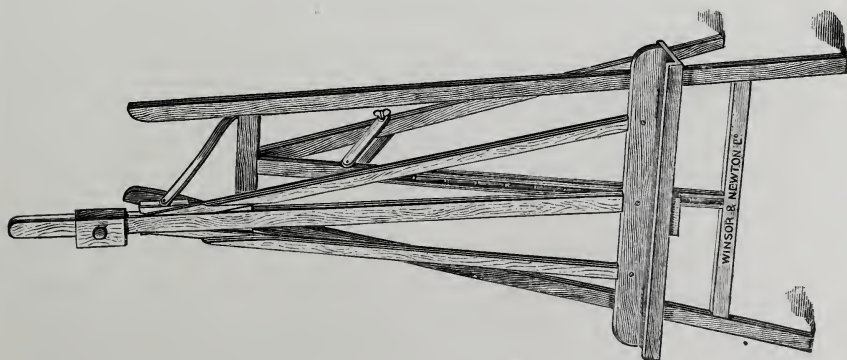
(For Prices see pages 189.)



"RADIAL" STUDENTS' EASEL.
No. 18.



POLISHED OAK STUDIO EASEL, G.
7 feet 6 inches high.



BACK EASEL.
No. 17.

WINSOR AND NEWTON'S EASELS.

SKETCHING EASELS.

No.	<i>(As Illustrated on pages 183 and 184.)</i>	Each.		
		£	s.	d.
1.	Polished Stained Pine Sketching Easel, with sliding adjustable Legs, and Brass Arm which holds sketch firmly at any angle, 6 feet high open, 41 inches when closed	0	14	0
	Also supplied in Natural Polished Pine at the same price.			
1A.	American White-wood Sketching Easel, with sliding adjustable Legs, 6 feet high open, 41 inches when closed	0	7	0
	Ditto Ditto Polished	0	9	0
1B.	The "Amateur" Bamboo Sketching Easel, 4 feet high (the lightest easel made)	0	3	4
2.	Folding Sketching Easel, American White Wood, 4 feet 2 inches high	0	1	6
2A.	Superior Folding Sketching Easel, 4 feet 2 inches high	0	2	6
2B.	Ditto Ditto Ditto, 4 ,, 2 ,, ,, with self-adjusting springs to fasten each leg	0	4	0
2C.	Ditto Ditto Ditto, 5 feet high Ditto Ditto	0	5	0
2D.	Sketching Easel, with sliding adjustable Legs, Brass fittings, and rack, 5 feet high, 36 inches when closed	0	8	0
20.	The "Walking-Stick" Sketching Easel, Polished Oak. Patent application No. 9096. The most compact easel made, practical and efficient. It serves the purposes of a Walking Stick when closed, and an Easel when open. The wire pegs for holding the Canvas are contained, when not in use, in grooves cut on the inside of the back leg	0	3	4
21.	The "Alpen-Stock" Sketching Easel. Similar to above, but made of stouter wood in the form of an Alpen-Stock	0	6	8
22.	The "Fearnside" Sketching Easel, Deal. Patent application No. 23209. A light, folding Easel, very compact and portable, 4 feet high open, 30 inches when closed, weight 2 lbs.	0	3	4
23.	The "Radial" Sketching Easel, Stained and Polished Pine. Heath's Patent. 4 feet 6 inches high open, 24 inches when closed	0	9	0
24.	Ditto, ditto, 6 feet high, 30 inches when closed	0	10	0
	(No. 23 is suitable for carrying on the handle-bars of a bicycle, and was originally made for that purpose.)			

ADJUSTABLE EASEL HOOKS.

A simple arrangement for fixing on the Easel to throw the Canvas or Drawing Board in a forward position.

Brass, **4s.**

Nickel, **8s.** per dozen.

WINSOR AND NEWTON'S EASELS

(Continued).

STANDING EASELS.

(As Illustrated on pages 185, 186 and 187.)

No.							Each.		
							£	s.	d.
3A.	Framed Rack Easel, Deal	..	..	5 feet 6 inches high	..	0	6	0	
4.	Closing Easel, Deal	..	..	6 feet high	..	0	4	4	
4B.	„ „ Spruce, inexpensive, for students			Ditto	..	0	2	4	
4C.	„ „ „ „ „	..	..	4 feet 6 inches high	..	0	1	10	
5.	„ „ Mahogany	..	..	6 feet high	..	0	9	8	
6.	Framed (or Standing) Easel, Deal	..	..	Ditto	..	0	6	8	
7.	„ „ „ Mahogany	..	..	Ditto	..	0	13	6	
10.	Rack Easel, Mahogany, with tray	..	..	Ditto	..	1	3	6	
11.	„ „ „ with brush box	..	..	Ditto	..	1	12	0	
12.	„ Academy Easel, Mahogany	..	..	Ditto	..	1	19	0	
13.	„ Corbould „ „ „	..	..	Ditto	..	2	8	0	
14.	„ „ „ „ „ and desk	..	..	Ditto	..	3	0	0	
15.	Dwarf Rack Easel, Deal, 4 feet high, the rack heightening the Easel to 6 feet 6 inches	..	..	..	..	0	18	8	
16.	Ditto, Mahogany	Ditto	..	..	..	1	8	8	
17.	Rack Easel, Beech, with forward movement, 6 feet high	..	..	..	..	1	2	0	
18.	The "Radial" Students' Easel, Stained and Polished Deal	..	..	..	..	1	1	0	

TABLE EASELS.

No.							Per doz.		
							£	s.	d.
30.	Deal, 18 inches high	..	..	..	..	..	0	10	0
31.	„ 21 „ „ „ „ „	..	..	..	..	..	0	12	0
32.	„ 24 „ „ „ „ „	..	..	..	..	..	0	14	0
33.	Oak, 8 inches high, with brass chain	..	..	..	..	..	0	3	0
34.	„ 11 „ „ „ „ „	..	..	..	..	..	0	3	0
35.	„ 14 „ „ „ „ „	..	..	..	..	..	0	4	0
36.	„ 18 „ „ „ „ „	..	..	..	..	..	0	6	0
37.	„ 36 „ „ stout, superior make, with brass chain	..	..	..	..	..	1	0	0

*

PATENT HATHERLEY EASELS.

These Easels, remarkable for the ingenuity of their construction, combine the very desirable qualities of portability, lightness, and cheapness, with great firmness and simplicity of action. They are all square and wide at the top when open; when closed they fold up most compactly, and finally, unlike the majority of Easels, no one leg can move without the other two; they are thus not liable to be overturned.

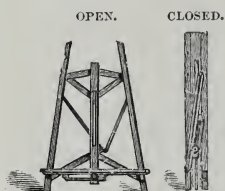
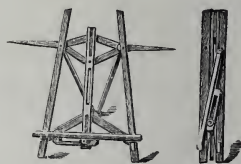
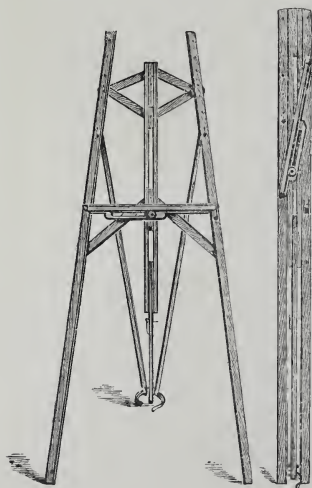


TABLE EASEL, "A."
Teak, Retail, 2s. 6d.
Trade, 1s. 8d. each.

"Hatherley Table Easel"
"A," for the display of small pictures; "AA," for Music; both 15 inches high, weight seven ounces. These Easels, when closed, can be carried in an ordinary pocket.



MUSIC EASEL, "AA."
Teak, Retail, 3s.
Trade, 2s. each.



* "B." "Hatherley Sketching Easel,"
3 feet 9 inches high.

This Easel, like all the Hatherley Easels, can be opened instantaneously by merely pulling apart the front legs, and it is as easily closed by pressing the legs together. When open it is exceedingly rigid, and cannot collapse accidentally; there are no complicated actions; the angle of the Easel is varied by merely sliding the *brace* up or down the groove of the central bar, the ledge or tray is a fixture, *which adjusts itself* simultaneously with the opening and closing of the Easel.

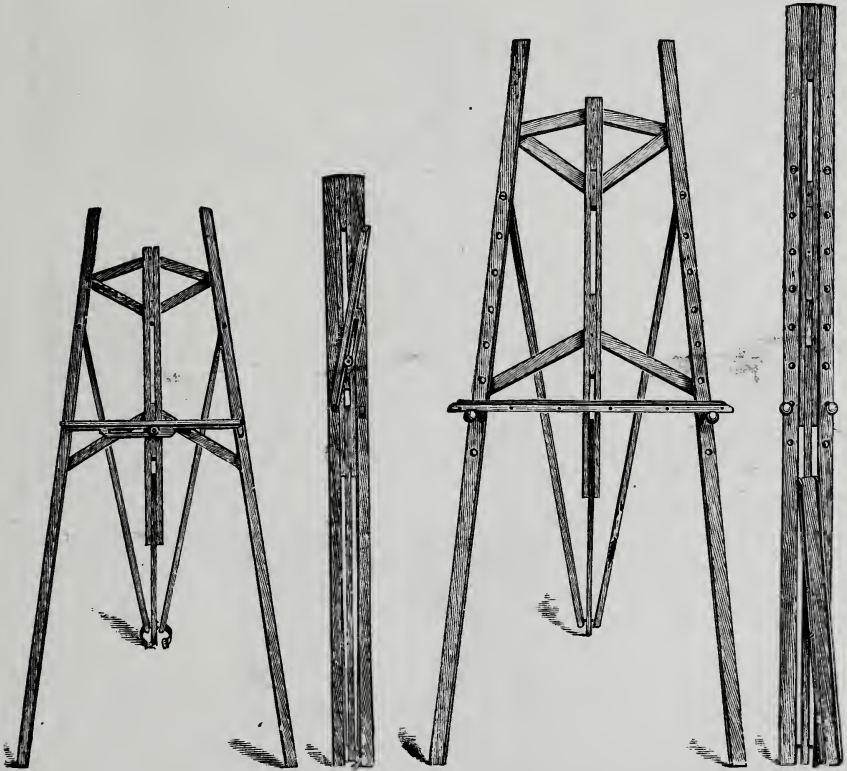
With each Easel is a small brass wire spring, which holds the canvas or board firmly to the Easel, and prevents any movement from the wind.

Oak, Retail, 6s. 6d.

Trade, 4s. 4d. each.

PATENT HATHERLEY EASELS

(Continued).



* "C." "Hatherley Sketching Easel," 4 feet 8 inches high, is similar to the "B" Easel, but 11 inches higher.

Oak, Retail, 7s. 6d.

Trade, 5s. each.

"D." "Hatherley Studio Easel," 6 feet high, embraces all that is possible in an inexpensive Studio Easel; it is very simple in construction, has the advantages of a framed Easel (for the support of the picture) when in use, and does not occupy much space when laid on one side; it cannot collapse, is firm, and can be adjusted to any inclination.

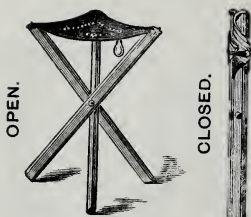
Oak, Retail, 8s. 6d.

Trade, 5s. 8d. each.

The Illustrations show each Easel closed, and open for use.

* The "B." and "C." Easels can also be had with loose tray and pegs at the same prices.

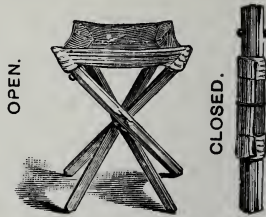
SKETCHING STOOLS AND SEATS.



No. 1A.



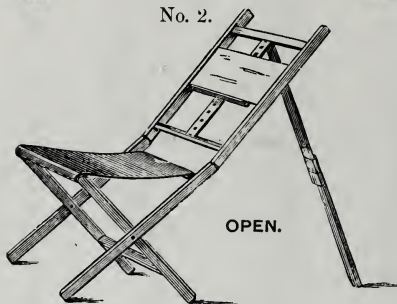
No. 2.



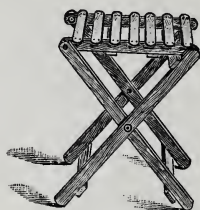
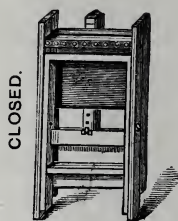
Nos. 3 and 4.



Nos. 5 and 6.



Nos. 7 and 8.



OPEN.

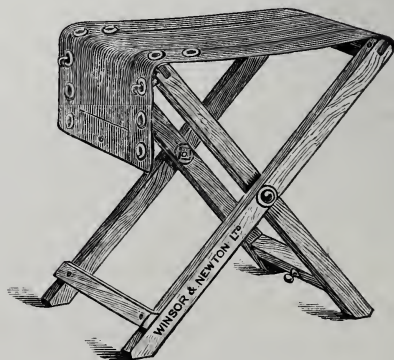
No. 9.



CLOSED.



No. 10.



No. 11.

SKETCHING STOOLS AND SEATS

(Continued).

No.		Each.		
		£	s.	d.
1.	Octagon Pocket Sketching Stool, loose seat, 18, 21 and 24 inches (three legs)	0	1	6
1A.	Ditto ditto fixed seat, 21 inches	0	2	0
2.	Pocket Sketching Stool, fixed seat, 18, 21 and 24 inches (three legs)	0	4	6
3.	Sketching Stool, square loose seat, 21 inches (four legs)	0	2	6
4.	Ditto ditto 24 ditto	0	2	8
5.	Ditto square fixed seat, 17 inches	0	3	0
6.	Ditto ditto 21 inches	0	3	6
7.	Gentlemen's Sketching Seat and Easel combined	0	12	6
8.	Ditto ditto best quality, with leather seat	1	1	6
9.	The Lannigan Sketching Stool, size when closed, 19½ inches by 10¼ by 2	0	2	0
10.	Extra strong, 24 inches high, three legs, triangular leather seat opening out to 16 inches; height of Stool when open 18 inches	0	6	8
11.	The "Yeend King" Stool, designed and used by Yeend King, Esq., R.I.	0	9	4

MR. YEEND KING writes: " I had long felt the need of a stool in which the height could be regulated without complication or additional weight in the case of a painting site having been selected on a slope, and this can be done with this stool by simply raising or lowering the seat, and thus avoiding the unpleasant sensation of slipping forward or tilting back. . . . "

THE "DAVID MURRAY" KNAPSACK.

Specially designed and arranged by DAVID MURRAY, Esq., A.R.A.,
A.R.S.A., A.R.W.S.

The Knapsack is made of best waterproof Canvas, with inside leather pockets, and contains a large folding Palette, four whitewood Panels (11½ by 8 inches) in a Pochade Case, and ample space for Colour Box, Brushes, and other requisites. It is comfortably carried on the shoulders, and is recommended where a complete sketching outfit in a compact and portable form is required.

Size 18 inches by 17 £2 2s. each.

WATERPROOF SKETCHING BAGS.

IMPROVED MAKE.

Canvas, 11 inches by 9	each	3s. 4d.
" 15 " " 11	"	4s. 8d.

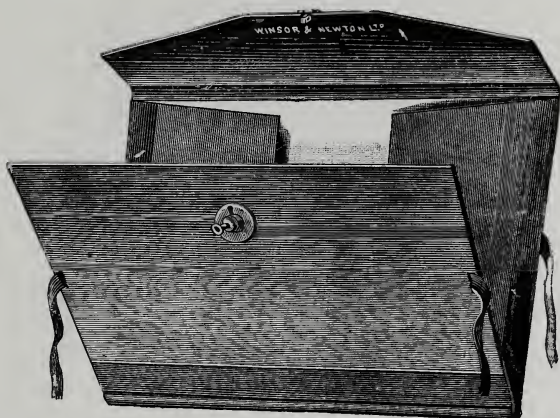
SKETCHING UMBRELLAS.



ILLUSTRATION OF
No. 3.

		Each.		
		£	s.	d.
No. 1.	SKETCHING UMBRELLA, covered with brown holland or grey twill silica, brass fittings, with wind-valve at top, cane ribs, brass screw-joint, steel screw spike, &c., weight $4\frac{3}{4}$ lbs.	0	19	0
„ 2.	Ditto, with movable joint to suit direction of sun or wind, weight $5\frac{1}{2}$ lbs.	1	1	0
„ 3.	IMPROVED SKETCHING UMBRELLA, extra large size, covered with brown holland or grey twill silica, bronze fittings, with wind-valve, and movable joint to suit direction of sun or wind, cane ribs, steel screw spike to fasten in the ground, and sliding-joint, so that it may be fixed at the height required, as illustrated, weight $5\frac{1}{2}$ lbs.	1	7	0
„ 4.	Ditto, smaller size (suitable for Ladies), nickel-silver fittings, with steel ribs, spike, screw-jointed lower stick, weight $4\frac{1}{4}$ lbs.	1	7	0
„ 5.	Ditto, ditto, but with lower stick in one piece, weight $3\frac{3}{4}$ lbs.	1	4	0
„ 6.	SKETCHING UMBRELLA, covered with brown holland, brass fittings, movable joint, steel ribs, brass screw joint, steel spike, &c., weight $3\frac{1}{2}$ lbs.	0	14	0
„ 7.	Ditto, ditto (French make), weight $3\frac{1}{2}$ lbs.	0	12	0

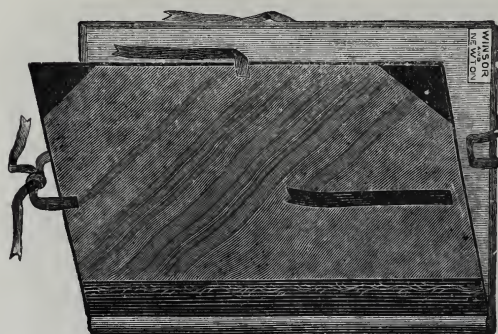
WINSOR AND NEWTON'S BEST PORTFOLIOS.



Morocco Back and outside Flap, Best Cloth Sides, as illustrated.

						Each.		Fitted with Bramah Lock.
						s.	d.	Each.
								s. d.
Inches.								
Half Demy	15½	by	10½	..	..	3	8	7 8
Quarto Imperial ..	15	„	11	..	..	4	0	8 0
Music	16	„	11	..	..	4	0	8 0
Half Medium	17	„	11½	..	..	4	8	8 8
Half Royal	19	„	13	..	..	5	8	9 8
Demy	21	„	15½	..	..	6	8	10 8
Half Imperial	22	„	16	..	..	7	0	11 0
Medium	22	„	17	..	..	7	0	11 0
Royal	25	„	19	..	..	9	0	13 0
Super Royal	27	„	20	..	..	10	0	14 0
Imperial	31	„	22	..	..	14	0	18 0
Atlas	34	„	26	..	..	18	0	22 0
Colombier	36	„	24	..	..	20	0	24 0
Double Elephant ..	40	„	28	..	..	25	0	29 0

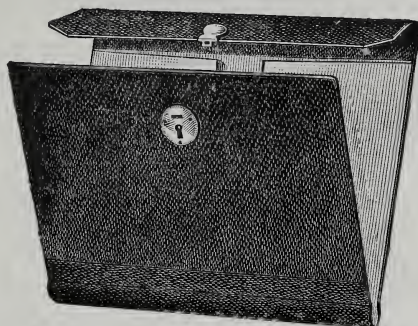
WINSOR AND NEWTON'S SUPERIOR PORTFOLIOS.



Roan Leather Back and Corners, Cloth Sides, and Silk Strings, with or without inside Stiff Cloth Flaps.

	Inches.	Without Flaps.		With Flaps.	
		Each.		Each.	
		s.	d.	s.	d.
Half Demy	15½ by 10½	1	3	1	9
Quarto Imperial	15 „ 11	1	3	1	9
Music	16 „ 11	1	4	1	10
Half Medium	17 „ 11½	1	8	2	2
Half Royal	19 „ 13	2	0	2	8
Demy	21 „ 15½	2	4	3	4
Half Imperial	22 „ 16	2	8	3	8
Medium	22 „ 17	3	0	4	0
Royal	25 „ 19	3	8	5	0
Super Royal	27 „ 20	4	6	6	8
Imperial	31 „ 22	6	4	8	0
Atlas	34 „ 26	10	0	12	0
Colombier	36 „ 24	10	0	12	0
Double Elephant	40 „ 28	13	4	16	0

THE "USEFUL" PORTFOLIOS, WITH LOCK.



Cloth Back and Corners, Leather Paper Sides, with or
without Inside Flaps.

						Without Flaps. Per doz.		With Flaps. Per doz.	
						s.	d.	s.	d.
Inches.									
Quarto Imperial ..	..	15	by	11	..	10	0	14	0
Music ..	..	16	"	11	..	12	0	15	0
Half Royal ..	..	19	"	13	..	16	0	20	0
Half Imperial ..	..	22	"	16	..	18	0	24	0
Royal ..	..	25	"	19	..	24	0	30	0
Imperial ..	..	31	"	22	..	32	0	42	0

SCHOOL OF ART PORTFOLIOS.

Cloth Back and Corners, Marble Paper Sides, with or
without Stiff Inside Flaps.

						Without Flaps. Per doz.		With Flaps. Per doz.	
						s.	d.	s.	d.
Inches.									
Half Demy ..	..	15½	by	10½	..	8	0	11	0
Quarto Imperial ..	..	15	"	11	..	8	0	11	0
Music ..	..	16	"	11	..	8	0	12	0
Half Medium ..	..	17	"	11½	..	10	0	13	4
Half Royal ..	..	19	"	13	..	12	0	16	0
Demy ..	..	21	"	15½	..	13	4	20	0
Half Imperial ..	..	22	"	16	..	15	0	22	0
Medium ..	..	22	"	17	..	16	8	24	0
Royal ..	..	25	"	19	..	19	0	28	0
Super Royal ..	..	27	"	20	..	22	0	32	0
Imperial ..	..	31	"	22	..	28	0	40	0
Atlas ..	..	34	"	26	..	48	0	68	0
Colombier ..	..	36	"	24	..	48	0	68	0
Double Elephant ..	..	40	"	28	..	72	0	96	0

SKETCHING PORTFOLIOS.

WITH JAPANNED TIN FRAMES TO FASTEN THE PAPER DOWN.



Half-bound, with Leather Outside-flap and
Linen Inside-flaps to hold Loose Sketches
or Reserve of Paper.

	Inches, outside frame.	Each. s. d.
8vo Imperial ..	11½ by 8 ..	3 0
4to Royal ..	12½ „ 9¾ ..	3 6
6mo Imperial ..	15½ „ 7¾ ..	4 0
4to „	16 „ 11¼ ..	4 3
4to Double Elephant	20½ „ 13¼ ..	7 0
3mo Imperial ..	22½ „ 10½ ..	7 0
Half „	22½ „ 15½ ..	8 6

PENCIL CASES.

CLOTH OR LEATHER.

ROUND.

	CLOTH. Per dozen. s. d.	LEATHER. Per dozen. s. d.	BEST LEATHER. Per dozen. s. d.
No. 1. Small 7 inches long by 1 in. diameter ..	2 0	4 6	6 0
„ 2. Medium 7 „ 1½ „ ..	3 0	6 0	7 6
„ 3. Large 7 „ 1¾ „ ..	4 0	7 6	10 0

FLAT.

	CLOTH. Per dozen. s. d.	LEATHER. Per dozen. s. d.
To contain 3 pencils	2 0	5 6
„ 4 „	2 6	6 6
„ 6 „	3 0	8 0

BRUSH CASES.

No. 7. ROUND CLOTH CASE, 8 inches long by 1½ inches diameter, with metal division in centre	Per doz. s. d.
	8 0

LEATHER GASTINEAU CASES.

	Each. s. d.
No. 11. 8½ inches long by 1¾ wide, to hold three Brushes ..	2 0
„ 12. 8½ „ „ 3 „ „ six „ ..	2 8
„ 13. 8½ „ „ 4½ „ „ ten „ ..	3 4

JAPANNED TIN BRUSH CASES.



The Oval Brush Cases have a pull-out sliding Metal Division with strong Elastic Bands attached, which keep the Brushes on both sides in position and protect their points.

Nos.										Per doz. s. d.
1.	8½ inches long	..	..	..	..	..	..	..	Oval	18 0
2.	10	..	..	..	..	..	..	..	..	20 0
3.	14	..	..	..	..	..	..	..	..	24 0
4.	13	..	..	by 1½ inch diameter, without division in centre	Round					12 0
5.	14	..	..	2	..	..	..	..	..	14 0
6.	14	..	..	2½	..	..	..	..	..	16 0

Both Oval and Round Brush Cases are supplied with or without handles, as desired.



Round Brush Case, as Illustrated.

No.										Per doz. s. d.
8.	14 inches long, by 2 inches diameter	..	..	..	..	..	..	..	..	8 0

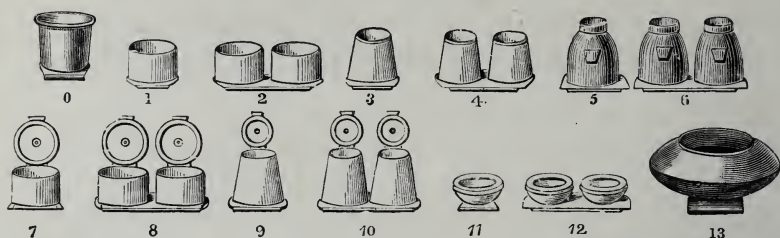
PORTCRAYONS.

Nos.										Per doz. s. d.
0.	Portcrayons, Brass, 5 inches long	..	..	..	..	..	..	..	..	0 8
1.	..	..	6	..	..	..	..	..	..	1 4
2.	..	Superior Brass, 6 inches long	..	..	..	..	..	..	..	2 0
3.	..	Best Polished Brass, 6 inches long	..	..	..	..	..	..	..	4 0
4.	..	Steel, with Cedar Handles, 6 inches long	..	..	..	..	..	..	..	1 4
5.	..	Albata, 6 inches long	..	..	..	..	..	..	..	4 6

										Per doz. s. d.
NICKEL CHALK HOLDERS, for Square Black Board Chalks	..									4 0
..	..	for Round	..	..	..	..	..	..	..	4 0

DIPPERS

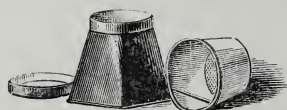
FOR OIL AND WATER COLOUR PAINTING.



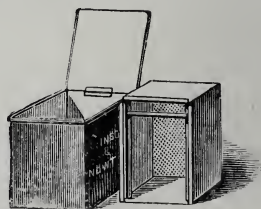
Nos.							Plain Tin.	Japanned.
							Per doz. s. d.	Per doz. s. d.
0.	Tin Dippers	..	..	..	..	..	1 0	—
1.	"	..	..	..	..	..	1 0	2 6
1A.	"	Small Size	..	..	..	..	1 0	—
2.	"	Double	..	..	..	..	2 0	5 0
3.	Conical Tin Dippers	..	..	..	..	..	1 8	3 0
4.	"	Double	..	..	..	..	3 4	6 0
5.	Water Colour Dippers, with necks for corks	..	..	..	..	..	—	3 6
6.	"	"	..	..	Double	..	—	7 0
7.	Capped Tin Dippers	..	..	..	..	..	4 0	—
8.	"	Double	..	..	..	..	8 0	—
9.	Capped Conical Tin Dippers	..	..	..	..	..	4 0	—
10.	"	Double	..	..	..	..	8 0	—
11.	Improved Dippers, with removable rims	..	..	..	..	..	3 6	6 0
12.	"	"	..	..	Double	..	7 0	11 0
13.	Large Oval Dippers, with necks (corked)	..	..	..	..	..	10 0	—
14.	Frank Walton Dippers, 2¾ inches diameter, oval section with brass rim	..	..	..	..	..	10 6	—

No. 11, Japanned, are also made with extra narrow clip to fit Aluminium Palettes at same price.

TIN WARE SUNDRIES.



Nos. 1 and 2.

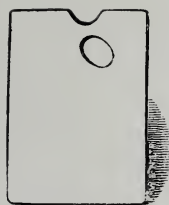


Nos. 3 and 4.

Nos.				Per doz.
				s. d.
1.	Brush Washers, round at top, plain Tin, as illustrated	..	..	10 0
2.	" " japanned Tin	..	..	13 0
3.	Improved Square Brush Washers, plain Tin	..	..	15 0
4.	" " japanned Tin, as illustrated	..	..	18 0
Oil Bottles, with screw tops, japanned Tin, 5¼ by 1½ by 1 inch (These Bottles fit most of the Oil Tube Boxes.)				10 0
Smutch and Rag Pans, 14 inches long, as illustrated				30 0

ARTISTS' CHINA WARE.

PALETTES.



OBLONG.

Nos.							Per doz.	
							s.	d.
1	..	4-inch Oval or Oblong	..	..	..	..	3	3
2	..	5 " " "	..	..	..	..	4	3
3	..	6 " " "	..	..	..	..	4	9
4	..	7 " " "	..	..	..	..	5	9
5	..	8 " " "	..	..	..	..	6	9
6	..	9 " " "	..	..	..	..	7	9
7	..	10 " " "	..	..	..	..	8	9

The "OVERTON" PALETTES, 7-inch, **IIS.** ; 8-inch, **I3S.** ;
9-inch, **I6S.** per dozen.

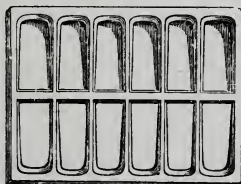
DIVIDED FLAT TILES.



With Square Divisions.

Nos.			Inches.		Per doz.	
					s.	d.
8	..	3 Square Divisions	..	$6\frac{3}{4}$ by $2\frac{3}{8}$	..	4 0
9	..	6 " "	..	$7\frac{1}{4}$ " $4\frac{3}{4}$	..	7 0
10	..	9 " "	..	8 " 6	..	11 0
11	..	12 " "	..	8 " 6	..	14 0

DIVIDED SLANT TILES.



Nos.				Inches.				Per doz.	
								s.	d.
12	..	2 Divisions	..	..	$3\frac{3}{4}$ by $1\frac{1}{2}$	..	..	2	0
13	..	3 " "	..	..	4 " $2\frac{1}{2}$	..	..	3	0
14	..	4 " "	..	..	$7\frac{3}{4}$ " $3\frac{1}{8}$	..	..	5	0
15	..	5 " "	..	..	$7\frac{3}{4}$ " $3\frac{1}{8}$	..	..	6	6
16	..	6 " "	..	..	$7\frac{3}{4}$ " $3\frac{1}{8}$	..	..	6	6
17	..	8 " "	..	..	$7\frac{3}{4}$ " 6	..	..	11	0
18	..	10 " "	..	..	$7\frac{3}{4}$ " 6	..	..	12	6
19	..	12 " "	..	..	$7\frac{3}{4}$ " 6	..	..	14	6
20	..	13 " "	..	..	8 " 7	..	..	16	6
21	..	6 " "	..	..	$7\frac{3}{4}$ " 3 extra deep	..	..	9	0

ARTISTS' CHINA WARE

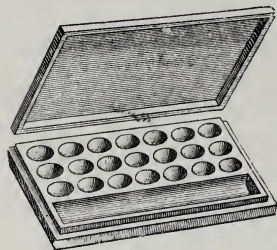
(Continued).

PLAIN FLAT TILES.

Nos.									Per doz. s. d.
22	..	..	..	..	6-inches Square	..	..	..	5 6
23	..	..	..	..	8 "	..	..	..	7 6
24	..	..	..	..	10 "	..	..	..	9 6

TINTING SAUCERS.

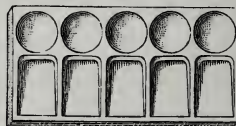
Nos.									Per Gross. s. d.
25	..	..	..	..	1-inch diameter	..	..	..	4 6
26	..	..	..	..	1½ "	..	..	..	5 6
27	..	..	..	..	2 "	..	..	..	5 6
28	..	..	..	..	2½ "	..	..	..	5 9
29	..	..	..	..	3 "	..	..	..	6 0
30	..	..	..	..	4 "	..	..	..	6 6



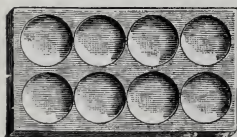
COVERED COLOUR SLABS.

No.						Per doz. s. d.
31.	For China and other Painting.	Size				
		7 inches by 4,	containing 21 wells			
		with long trench as illustrated	..			16 0

SLANT WELL TILES.



Nos.								Per doz. s. d.
32.	With 3 Wells and Slants	..	4½ by 2½ inches	..	..	..	..	4 0
33.	" 5 "	" "	7½ " 4 "	..	..	..	..	11 0
34.	" 10 "	" "	13½ " 3¾ "	..	..	..	..	32 0



ROUND WELL TILES.

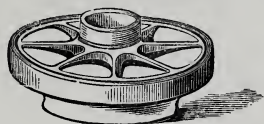
No.						Per doz. s. d.
35.	With 8 Wells	..	7 by 3¾ inches	..		10 0

ARTISTS' CHINA WARE

(Continued).

CIRCULAR SLANT, CUP AND BASIN.

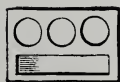
For Architects'



Offices, &c.

No.									Per doz.
									s. d.
36.	Circular Slant, with Loose Cup and Basin, 7 inches in diameter	..	..	..	..	..	..	..	22 0

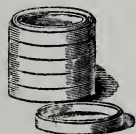
INDIAN INK AND COLOUR TILES.



Nos.									Per doz.
									s. d.
37.	2 $\frac{3}{4}$ by 1 $\frac{1}{2}$ inches	..	..	..	..	..	..	..	2 3
38.	4 " 2 $\frac{1}{2}$ "	..	..	..	..	..	..	..	3 6
39.	4 $\frac{1}{4}$ " 2 $\frac{5}{8}$ "	..	..	..	..	..	..	..	5 6
40.	5 " 3 "	..	..	..	..	..	..	..	7 6

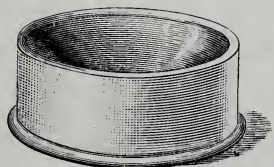
ARCHITECTS' CABINET SAUCERS.

In Nests of Six.



Nos.									Per doz.
									Nests. s. d.
41.	2 $\frac{3}{4}$ inches in diameter	..	..	..	..	..	..	..	9 0
42.	2 $\frac{5}{8}$ " "	..	..	..	..	..	..	..	11 0
43.	3 $\frac{3}{8}$ " "	..	..	..	..	..	..	..	13 0
44.	3 $\frac{1}{4}$ " "	..	..	..	..	..	..	..	15 0

CHINA TINTING CUPS.



(These Cups are not liable to upset.)

Nos.									Per doz.
									s. d.
45.	1 $\frac{1}{2}$ inches in diameter	..	..	..	..	..	..	..	0 8
46.	2 " "	..	..	..	..	..	..	..	1 0
47.	2 $\frac{1}{2}$ " "	..	..	..	..	..	..	..	1 6

ARTISTS' CHINA WARE

(Continued).

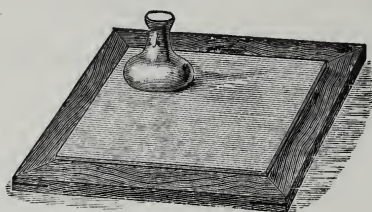
CENTRE



SLANTS.

No.											Per doz.
											s. d.
48.	6 $\frac{1}{8}$	by	2 $\frac{1}{2}$	inches	..	..	..	..	..	..	4 3

GROUND GLASS SLABS.



										Glass Slabs only.	Set in Mahogany Frames.
										Each.	Each.
										s. d.	s. d.
Ground Glass Slabs, 6 inches by 6	..	..	..	..	..	..	..	..	..	0 7	2 0
" " " 8 " 8	..	..	..	..	..	..	..	..	..	1 0	2 8
" " " 10 " 10	..	..	..	..	..	..	..	..	..	1 6	3 4
" " " 12 " 12	..	..	..	..	..	..	..	..	..	2 3	4 0

GLASS MULLERS.

For Use on Ground Glass Slabs.

										Per doz.
										s. d.
1 inch diameter	..	..	..	..	..	..	..	..	..	4 0
1 $\frac{1}{2}$ " "	..	..	..	..	..	..	..	..	..	4 8
2 " "	..	..	..	..	..	..	..	..	..	6 0
2 $\frac{1}{2}$ " "	..	..	..	..	..	..	..	..	..	8 0
3 " "	..	..	..	..	..	..	..	..	..	12 0
4 " "	..	..	..	..	..	..	..	..	..	20 0

ARTISTS' WATER GLASSES.

Nos.										Per doz.
										s. d.
1.	2 $\frac{1}{2}$	inches diameter,	1 $\frac{1}{2}$	deep	..	..	..	..	..	5 0
2.	2 $\frac{3}{8}$	" "	1 $\frac{7}{8}$	" "	..	..	..	..	..	6 0
3.	3 $\frac{1}{8}$	" "	2 $\frac{7}{8}$	" "	..	..	..	..	..	8 0

The No. 1 Water Glass fits most of the Cake Colour Boxes.

PATENT STEEL (PIANO WIRE) PICTURE CORD.

The Picture Cord has inside a Core of Steel Piano Wire of the best quality, which will support a great strain for almost any length of time. This Core (or inside wire) is protected from Rust by a binding of Waterproofed Cotton, over which is a covering of Ormolu Wire, and this being well lacquered will keep its colour.

The Patent Fasteners will be found an immense convenience, as a picture, when they are used, can be hung in a third of the time, and adjusted easily to an eighth of an inch.

This cord is sold on Registered Reels, which will be found very convenient in use.

Nos.					Wire per 100 feet.		Fasteners per gross.	
					s.	d.	s.	d.
5.	For pictures to 20 lbs. in weight, in 100 feet Coils	..			2	8	1	7
6	" 30	"	"	"	4	0	1	7
7	" 40	"	"	"	6	8	2	4
8	" 60	"	"	"	9	6	3	0
9	" 80	"	"	"	16	0	4	0
10	" 150	"	"	"	28	0	6	6
11	" 300	"	"	"	48	0	10	6

"AMERICAN" NIPPERS for Cutting the Wire, **1s. 8d.** per pair.

Ditto

nickel-plated, **2s. 2d.** "

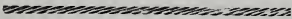
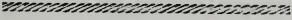
SPECIAL PICTURE WIRE,

Made of **PURE COPPER.**

The great advantage of using a Picture Cord of Pure Copper is due to the unchangeable nature of Copper as a metal; and also to its great ductility, which renders it specially suited for picture line. This alone gives it the preference over all other metals for such a purpose.

All sections of the wire are so flexible that they may be knotted in the usual way, thus saving the expense of fasteners or clips.

The wire is composed of a number of fine threads of pure Copper, of highest tensile strength, the larger sections being made up in strands in such a manner as to resist fracture from torsion should the picture get twisted in any way.

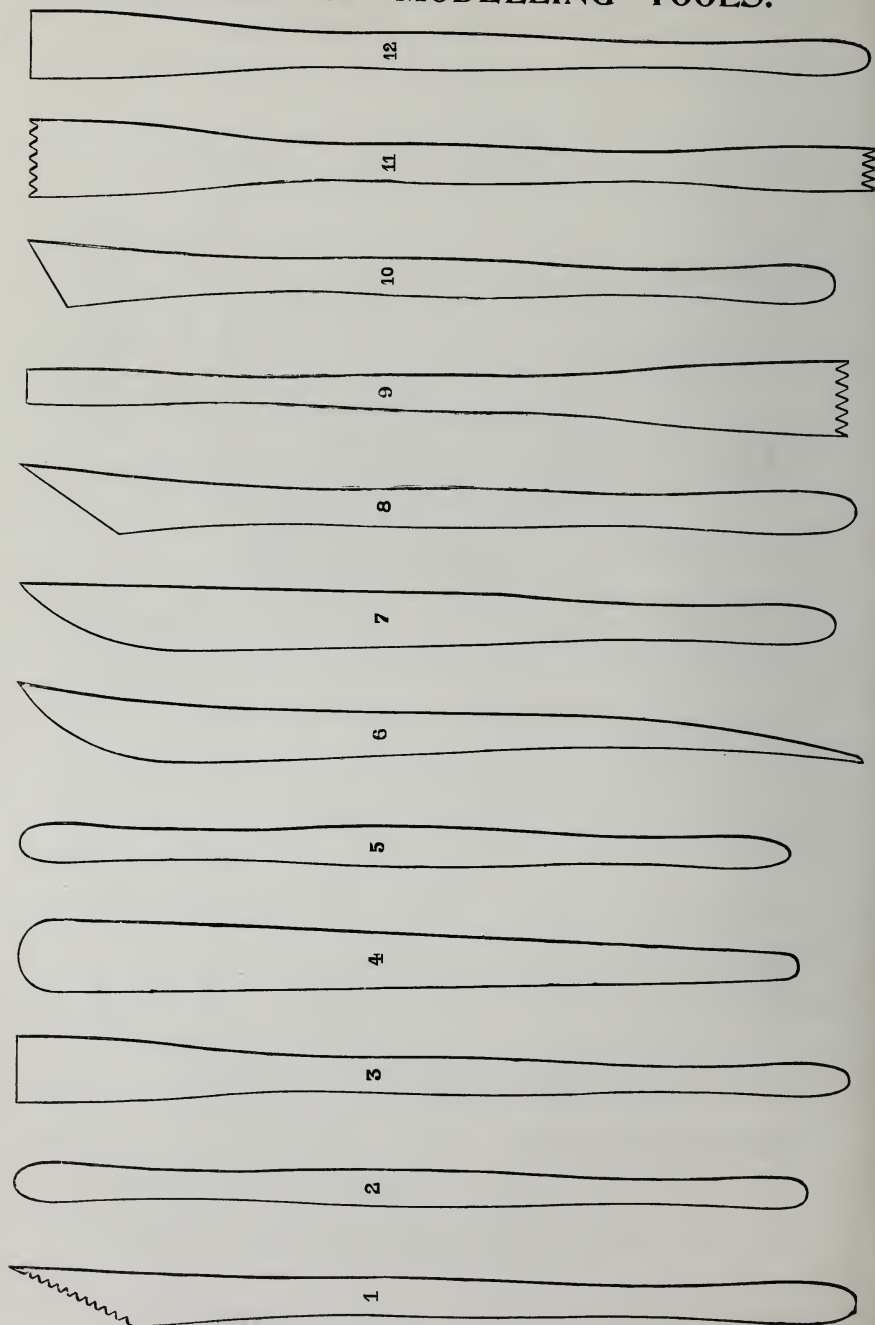
ACTUAL SIZES OF THE WIRE.	Nos.	Breaking Strain in lbs.	Picture working load in lbs.	Per 100 feet.	
				s.	d.
	5	76	15	2	0
	6	105	25	3	0
	7	132	35	4	8
	7A	200	45	8	8
	8	310	60	12	0
	9	520	90	24	0

Special discount for large quantities.

Pattern Cards on application.

The wire is coiled in 25, 50, or 100 feet lengths, tied with ribbon, and packed in boxes containing 100 feet, labelled with size and contents.

SHAPES OF MODELLING TOOLS.



MODELLING TOOLS.

Best Boxwood, assorted, 12 shapes, 6 inches long	..	..	per doz.	s.	d.
				2	0
" " " 8 "	..	..	"	3	0
For outlines of the shapes see previous page.					
Wire-ended (one or two ends), Best Boxwood handles, assorted,					
6 shapes, 6 inches long	..	..	..	4	0
Ditto Ditto 8 inches long	..	..	..	6	0

MODELLING BOARDS.

Hardwood ..	..	..	11 by 6½	..	..	per doz.	s.	d.
							2	8
Clamped Deal ..	..	..	11 „ 8¾	..	..	..	4	0

“NON=FILMING” MODELLING WAX.

This Wax received the approval of the late Sir J. E. BOEHM, R.A.

Price per pound (8 sticks), in Box	..	..	..	..	..	..	s.	d.
							2	6
Manufactured in Eight Colours—Light and Dark Gray, Light and Dark Red, Light and Dark Green, Red Terra-Cotta, and Ivory White.								

GILDERS' MATERIALS.

Books of English Gold Leaf, 3¼ inches square (25 leaves)	..	per book	d.
			1 4
Oil Gold Size	..	per lb.	2 3
Burnish Gold Size	..	..	1 0
Mat Gold Size	..	..	0 9
Ground Clay	..	..	0 4
Parchment Cuttings	..	..	0 9
Gilders' Cushions	..	per doz.	16 0
Gilders' Burnishers	..	..	32 0
Gilders' Tips, assorted lengths of Hair	..	..	2 0
Gilders' Knives, 4-inch	..	..	8 6
„ 6-inch	..	..	9 6

McLAREN'S PATENT CANVAS CLIPS.

For carrying two wet Pictures face to face.

Retail, 1s.

Trade, 8d. per set of 4 in a box.

TURCK'S MARQUETERIE WOOD-STAINS.

For representing inlay of various styles on objects made of white wood, including furniture and small fancy articles of every description.

MISS ELIZA TURCK'S special Wood-Stains are recommended for their permanence, facility of employment, and varied range of colours. Being manufactured with the greatest care to ensure lasting results, they will be found to contrast favourably with wood-stains prepared from Aniline Dyes, which although yielding brilliant immediate effects, are known to be so fugitive as to render them entirely unsuitable for work aspiring to any degree of artistic merit. Marqueterie staining is strictly within the powers of amateur artists, and the materials are clean in application, without smell or stickiness; ordinary water-colour brushes and palettes may, therefore, be used for the stains without injury.

STAINS.

Blue	Gray	Rosewood
Crimson	Mahogany	Satinwood
Ebony	Olive	Walnut
Green	Red	Yellow

6d. Bottles, 4S. ; 1s. Bottles, 8S. per dozen.

Preparing Solution	Medium	Polish.
--------------------	--------	---------

6d. Bottles, 4S. ; 1s. Bottles, 8S. per dozen.

Boxes containing eight Stains, and large bottles of Preparing Solution, Medium, and Polish, with instructions,

Retail, 5s. each.

Trade, 3s. 4d. each.

HANDBOOK ON MARQUETERIE STAINING.

BY MISS E. TURCK.

Retail, 1s. each.

Trade, 9d. each.

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ONE SHILLING HANDBOOKS ON THE FINE ARTS.

Trade, per dozen (13 as 12) .. 8s.

*** In ordering it is sufficient to mention the number which is prefixed to each book.*

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4. Penley's System of Water Colour Painting.
5. Carmichael's Art of Marine Painting in Water Colours.
6. Hatton's Hints for Sketching in Water Colours from Nature.
7. Merrifield's Art of Portrait Painting in Water Colours.
8. Day's Art of Miniature Painting.
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19. Warren's Artistic Anatomy of the Human Figure.
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WINSOR AND NEWTON'S ONE SHILLING HANDBOOKS ON THE FINE ARTS

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37. Muckley's Flower Painting in Oil Colours (with Coloured Illustrations).
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VOUGA'S STUDIES

(Continued).

Set 19 S—SMALL FLOWER STUDIES.*Size, 13 by 6 $\frac{3}{4}$ inches.***Retail, 1s.****Trade, 8d. each.**

Nos.

3. Narcissus and Buttercups.
4. Carnations.
7. Lilac, purple and white.

Nos.

8. Daffodil.
12. Iris, purple and yellow.

Set 20 T—FLOWER STUDIES.*Size, 21 $\frac{1}{2}$ by 14 $\frac{3}{4}$ inches.***Retail, 2s.****Trade, 1s. 4d. each.**

Nos.

7. Yellow Roses.
8. Stephanotis.
9. Tuberosa and Euphorbus.

Nos.

10. Yellow Begonias and Gloxinias.
11. White Lapageria.
12. Queen Victoria Lily.

Set 23 W—FLOWER STUDIES.*Size, 25 $\frac{3}{4}$ by 18 $\frac{1}{4}$ inches.***Retail, 2s.****Trade, 1s. 4d. each.**

Nos.

1. Maréchal Niel and Gloire de Dijon Roses,
Forget-me-not and Wall Flowers.

No.

2. Jacqueminot, Moss and Rêve d'Or
Roses.

Set 25 Y—STUDIES FOR CHINA PAINTING.*Size, 11 $\frac{3}{4}$ by 11 inches.***Retail, 1s.****Trade, 8d. each.**

There is more and more a demand for China Painting, and artists will find the studies enumerated in Set 25 most desirable for this work. Plates painted from these models are very effective. The execution is easy, even for those who have little experience in painting. The name, style and colours to be employed are indicated on the reverse side of the models.

FLOWERS AND FRUITS.

Nos.

1. Daisies and Forget-me-nots.
2. Primroses.
4. Buttercups.

Nos.

8. Carnations.
9. Chrysanthemums.
11. Forget-me-nots.
13. Black Grapes.

Nos.

14. Strawberries.
15. Pears.
17. Raspberries.
18. White Grapes.

COPIES OF ANTIQUE MODELS.

Nos.

19. Rouen, style Louis XIV.
20. Vieux Marseille.
21. Vieux Marseille.
22. Vieux Strasbourg.
23. Vieux Strasbourg.
24. Vieux Nevers.
25. Strasbourg.
26. Moustiers.
27. Vieux Zurich.
28. Faïence hollandaise.
29. Rouen.
30. Marseille.

Nos.

31. Strasbourg.
32. Moustiers.
33. Marseille.
34. Marseille.
35. Moustiers.
36. Strasbourg.
37. Vieux Sèvres.
38. Vieux Sèvres.
39. Vieux Angoulême.
40. Vieux Sèvres.
41. Vieux Nyon.
42. Vieux Nyon.

Nos.

- 43A. Vieux Saxe (Meissen).
—Plate, cup and saucer.
- 44A. Vieux Saxe (Meissen).
—Plate, cup and saucer.
- 45A. Vieux Saxe (Meissen).
—Plate, cup and saucer.
- 46A. Vieux Saxe (Meissen).
—Plate, cup and saucer.
- 47A. Vieux Saxe (Meissen).
—Plate, cup and saucer.
- 48A. Vieux Saxe (Meissen).
—Plate, cup and saucer.

*Size, 18 $\frac{1}{2}$ by 12 $\frac{1}{4}$ inches.***Retail, 1s.****Trade, 8d. each.**

49. Nyon.

50. Nevers.

51. Marseille.

52. Rouen.

VOUGA'S STUDIES

(Continued).

Set 29—FLOWER PANELS.*Size, 26 by 11½ inches. Retail, 3s. Trade, 2s. each.*

Nos.		Nos.	
501.	Sunflowers.	516.	Red Anemones and White Carnations.
506.	Red Hybiscus and Laurel.	517.	Purple Anemones and Mimosa.
508.	Begonia Leaves and Wheat.	518.	Pink and Red Thistles.
509.	Snowballs and Autumn Foliage.	519.	Wild Iris.
510.	Eglantine, or Scotch Roses.	520.	Mountain Ash.
511.	Narcissus.	521.	Sunflowers.
512.	Nasturtiums.	522.	Poppies.
513.	Purple Clematis.	523.	Cornflowers.
514.	Ox Eye Daisies.	524.	Magnolia.
515.	Purple Convolvulus.	525.	Yellow Lilies and Grass.

Set 33—LARGE FLOWER STUDIES.*Size, 37 by 13 inches. Retail, 4s. 6d. Trade, 3s. each.*

This is a most handsome series, especially suited for the Panels of doors and screens and for Wall Decoration.

Nos.		Nos.	
651.	Hollyhocks, white, dark red, and purple.	658.	Red and White Peonies.
652.	Iris, purple, blue, and yellow.	659.	Foxglove and Meadow Sweet.
655.	Golden Rod, Grasses and Swallows.	660.	Pink and White Hollyhocks.
656.	Castor Oil Plant and Titmouse.	661.	Persian Lilac and White Roses.
657.	Red and White Poppies.	662.	Wistaria.

Set 34—SMALL PANELS OF ROSES.*Size, 15 by 8 inches. Retail, 1s. Trade, 8d. each.*

Nos.		Nos.	
703.	Moss Roses.	705.	Captain Christy.
704.	Rose Dr. Jamin.	706.	W. A. Richardson.

Set 35—FLOWER CARDS.*Size, 9 by 4¾ inches. Retail, 6d. Trade, 4d. each.*

Nos.		Nos.	
43.	White Poppies and small Red Flower.	77.	Pansies and Heliotrope.
45.	Wild Rose.	78.	Pink Poppies.
47.	Narcissus.	87.	La France Rose.
48.	Pansies and Jasmine.	88.	White Anemones and Myosotis.
54.	Red Poppies.	89.	Snowdrops.
67.	Violets.	90.	Dark Pansies.
68.	Pink Roses—La France.	91.	Buttercups.
69.	Carnations.	92.	Yellow Daisies.
70.	Snow Balls.	93.	Forget-me-nots.
71.	Laburnum.	94.	Anemones.
72.	Pansies.	95.	Cornflower.
73.	Creeping Geranium.	96.	Cyclamen.
74.	Red Rose—Jaqueminot.	97.	Purple Asters.
76.	Yellow Rose—Belle Lyonnaise.	98.	Water Lilies.

VOUGA'S STUDIES

(Continued).

Set 36—DECORATIVE PANELS.

Size, 37 by 13 inches.

Retail, 4s. 6d.

Trade, 3s. each.

Nos.		Nos.	
701.	Stag, Winter Scene.	706.	On the Banks of the Nile.
702.	Stag, Summer Scene.	707.	Farm Horses, Spring Scene.
703.	Horses, Autumn Scene.	708.	Farm Horses, Autumn Scene.
704.	Horses, Autumn Scene.	709.	In the Country, Summer Scene.
705.	On the Banks of the Nile.	710.	Lost in the Country, Winter Scene.

Set 37—DOOR PANELS.

Retail, 10s. 6d.

Trade, 7s. per Set of Four.

Separate Plates, 41½ by 10½.

Retail, 4s.

Trade, 2s. 8d. each.

" 20½ by 10½.

Retail, 2s.

Trade, 1s. 4d. each.

Nos.		Size.	Nos.		Size.
751.	Mayflower and Titmouse	40 by 10.	756.	Carnations, white, pink,	
752.	" "	40 " 10.		and red	40 by 10.
755.	Carnations, white, pink,		757.	Ditto ditto	20 " 10.
	and red	40 " 10.	758.	Ditto ditto	20 " 10.

Set 38—DECORATIVE PANELS—THE SEASONS.

Sizes, 41 by 18 inches.

Retail, 6s.

Trade, 4s. each.

Nos.		Nos.	
801.	Spring—April : Peach Blossoms and Swallows. (Pale Blue background.) <i>Beautiful decorative panel.</i>	803.	Autumn—November, Decline of the year : White Chrysanthemums and Cross. (Pale Blue background.) <i>Very effective panel.</i>
802.	Summer—July : Daisies, Sage, Wheat, and Scythe. (Blue background.)	804.	Winter—December : Christmas Roses and Red Foliage. (Blue Gray background.)
		805.	Tambourine, Camelias and Mimosa.

Set 39—STUDIES FOR FRIEZES.

Size, 21½ by 10 inches.

Retail, 2s. 6d.

Trade, 1s. 8d. each.

Nos.		No.	
821.	Purple and Yellow Pansies.	823.	Brown and Yellow Pansies.
822.	White Water Lilies.		

Set 40—DECORATIVE PANELS.

Size, 30 by 13 inches.

Retail, 3s. 6d.

Trade, 2s. 4d. each.

Nos.		Nos.	
901.	White Morning Glories, Cattails and Kingfisher.	907.	Chrysanthemums.
902.	Water Lilies.	908.	Poppies.
904.	Anthemis (Small Yellow Marguerites) and Damsons.	909.	Virginia Creeper and White Clematis.
905.	Purple and White Iris.	911.	Yellow Chrysanthemums.
906.	Wistaria (mauve).	912.	La France Roses.
		913.	Tulips.

VOUGA'S STUDIES

(Continued).

Set 41.*Size, 13½ by 6¾ inches. Retail, 1s. Trade, 8d. each.*

Nos.		Nos.		Nos.	
951.	Red Carnations and Vase.	956.	Pale Mauve Pansies.	967.	Violets.
952.	Pink Anemone and Mimosa and Blue Vase.	957.	Red Pansies.	968.	Roses, Mde. Bérard.
953.	Violets and Canary Birds.	958.	Violet „	969.	Pink and White Carnations.
954.	Chrysanthemums and Vase.	959.	Pink Sweet Peas.	970.	Forget-me-not.
955.	Purple and White Lilac.	960.	Purple „	971.	Edelweiss.
		961.	Ox-eye Daisies.	972.	Yellow Daisies.
		962.	Poppies.	973.	Scabious.
		963.	Yellow and Brown Iris.	974.	Christmas Roses and Violets.
		964.	Wild Rose.	975.	Roses.
		965.	Daisies.		
		966.	Dwarf Sunflower.		

Set 42.—DECORATIVE FLOWER PANELS.*Size, 37¾ by 13 inches. Retail, 4s. 6d. Trade, 3s. each.*

Nos.		Nos.	
1001.	Red and White Cactus.	1005.	Sunflowers.
1002.	Eucharist Lily and Strilizia Regia.	1006.	Yellow, Red, and Copper coloured Chrysanthemums.
1003.	Yellow Cactus and Palms.		
1004.	Pink Cactus.		

Set 43.*Size, 26 by 12½ inches. Retail, 2s. 6d. Trade, 1s. 8d. each.*

Nos.		No.	
1101.	Virginia Creeper.	1103.	Poppies.
1102.	Roses, Mme. Falcot.		

Set 44.*Size, 14½ by 7½ inches. Retail, 1s. Trade, 8d. each.*

Nos.		Nos.	
1161.	Vase and Violets.	1164.	Pink Anemones.
1162.	Vase and Poppies.	1165.	Chrysanthemums.
1163.	Purple Anemones and Mimosa.	1166.	Purple Pansies.

Set 45.*Size, 31 by 13¾ inches. Retail, 3s. 6d. Trade, 2s. 4d. each.*

Nos.		No.	
1201.	Chrysanthemums and Blue Vase.	1203.	Pink Cactus.
1202.	White Cactus.		

Set 46.*Size, 37¾ by 14 inches. Retail, 4s. 6d. Trade, 3s. each.*

Nos.		Nos.	
1301.	Kingfishers and Water Lilies.	1303.	Quails in a Cornfield with Poppies and Morning Glories.
1302.	Waterlily and Yellow Water Lilies.	1304.	Pigeons and Snowballs with Daisies.

VOUGA'S STUDIES

(Continued).

Set 47.*Size, 12 by 7½ inches. Retail, 1s. Trade, 8d. each.*

No.
1328. Wild Roses.

No.
1329. Safrano Roses.

Set 48.*Size, 8½ by 7½ inches. Retail, 9d. Trade, 6d. each.*

Nos.
1351. Daisies.
1352. Pansies.
1353. Iris.

Nos.
1354. Forget me-nots.
1355. Violets.

Set 49.*Size, 18 by 8½ inches. Retail, 1s. Trade, 8d. each.*

No.
1401. Tea Roses and Vase

No.
1402. Chrysanthemums.

Set 50.*Size, 21½ by 12 inches. Retail, 2s. Trade, 1s. 4d. each.*

Nos.
1501. Dog-wood.
1502. Wild Roses and Vase.

No.
1503. Chrysanthemums.

Set 51.*Size, 16 by 10 inches. Retail, 1s. Trade, 8d. each.*

Nos.
1601. Pink Hollyhocks.
1602. Red Anemones.

Nos.
1603. Purple Clematis.
1604. Laburnum.

Set 52.*Size, 16¼ by 6 inches. Retail, 9d. Trade, 6d. each.*

No.
1701. Violets.

No.
1702. Daffodils.

Set 53.*Size, 15¾ by 5½ inches. Retail, 1s. Trade, 8d. each.*

Nos.
1731. Sage and Buttercups.
1732. Vetch and Daisies.
1733. Columbine.

Nos.
1734. Clover.
1735. Viper's Grass.
1736. Orchids.

VOUGA'S STUDIES

(Continued).

Set 54—STUDIES OF CACTUS.*Size, 13½ by 5½ inches. Retail, 1s. Trade, 8d. each.*

Nos.		
1761.	Mamilloria Pumila,	Mamilloria
	Longimamma.	
1762.	Echinopsis Tipe.	
1763.	Echinocactus Scopa,	Opuntia
	Brachiantha.	

Nos.	
1764.	Echinoccreus Durangensis.
1765.	Echinopsis Multiplet.
1766.	Echinoccreus Pectinatus Mexico.

Set 55—DESIGNS FOR CHINA PAINTING.*Size, 17¾ by 10¼ inches. Retail, 1s. 6d. Trade, 1s. each.*

Nos.	
1801.	Pansies.
1802.	Wild Roses.
1803.	Violets.
1804.	Clover.
1805.	Pansies
1806.	Small Pink Convolvulus

Nos.	
1807.	Sweet Peas, purple.
1808.	Ivy.
1809.	Lilacs.
1810.	Sweet Peas, pink.
1811.	Wistaria, purple.
1812.	Carnations, red.

ORCHIDS.

Nos.	
1819.	Phalænopsis.
1820.	Oncidium.
1821.	Stanhopea.
1822.	Dendrobium.
1823.	Gymbidium.
1824.	Lycaste.

Nos.	
1825.	Cypripedium.
1826.	Dendrobium.
1827.	Gymbidium.
1828.	Odontoglossum.
1829.	Catleya.
1830.	Masdevallia.

Set 56.*Size, 10½ by 6¼ inches. Retail, 9d. Trade, 6d. each.*

Nos.	
1901.	Yellow Daisies.
1902.	Pink Anemones.
1903.	Purple Clematis.
1904.	Pink Hollyhocks.
1905.	Purple Anemones.
1906.	Wallflowers.

Nos.	
1907.	Christmas Roses.
1908.	Pansies.
1909.	Chrysanthemums.
1910.	Iris.
1911.	Yellow and Pink Carnations.
1912.	Red Anemones.

Set 57.*Size, 37½ by 14 inches. Retail, 4s. 6d. Trade, 3s. each.*

Nos.	
2001.	Cuirassier français.
2002.	Dragoon français.

Nos.	
2003.	The Meet.
2004.	The Return.

Set 59.*Size, 18½ by 11½ inches. Retail, 2s. Trade, 1s. 4d. each.*

Nos.	
2061.	Primroses.
2062.	Golden Lock.

Nos.	
2063.	Scabious.
2064.	Gaillardias.

VOUGA'S STUDIES

(Continued).

Set 60.*Size, 21 by 9½ inches.***Retail, 1s. 6d.****Trade, 1S. each.**

Nos.
2081. Begonias.

No.
2082. Anemones.

Set 61.—DECORATIVE PANELS.*Size, 41½ by 16½ inches.***Retail, 4s. 6d.****Trade, 3S. each.**

Nos.
2101. Lotus.
2102. Water Lilies (moonlight).

No.
2103. Hymantophyllum.

Set 62.*Size, 21 by 7¼ inches.***Retail, 1s. 3d.****Trade, 10d. each.**

Nos.
2151. White Thistles.
2152. Thistles and Wild Rose Berries.

Nos.
2153. Winter Berries and Foliage.
2154. Clematis and Ivy.

Set 63.*Size, 30 by 10 inches.***Retail, 3s.****Trade, 2S. each.**

Nos.
2181. Pink Hyacinth.
2182. Gladiolas.
2183. Yellow Daisies.
2184. Purple and White Hyacinth.
2185. Tulips.
2186. Wild Roses.

Nos.
2187. Pansies.
2188. Purple and Yellow Iris.
2189. Red and White Geranium.
2190. Purple and White Lilac.
2191. Purple and White Iris.
2192. Wistaria.

Set 64.*Size, 31½ by 11¾ inches.***Retail, 3s.****Trade, 2S. each.**

Nos.
3001. White and Red Peonies.
3002. White Lilies and Ferns.

No.
3003. Pink Peonies.

Set 65.*Size, 30 by 12 inches.***Retail, 3s.****Trade, 2S. each.**

Nos.
3025. Roses—Fortune.
3026. Roses—Vicomtesse de Folkestone.

No.
3027. Roses—Baronne de Rothschild.

Set 66.—LANDSCAPE STUDIES.*Size, 26 by 11¼ inches.***Retail, 3s.****Trade, 2S. each.**

Nos.
3051. Woodland Snow Scene—Morning.
3052. Early Spring.

No.
3053. Moonlight—Winter.

VOUGA'S STUDIES

(Continued).

Set 67—COUNTRY SCENES.Size, 15 $\frac{3}{4}$ by 8 $\frac{1}{2}$ inches. Retail, 1s. 6d. Trade, 1s. each.

Nos.		No.	
3061.	A Quiet Nook.	3063.	A Pleasant Path.
3062.	Autumn Twilight.		

Set 68—AQUARELLES.Size, 19 $\frac{1}{2}$ by 9 inches. Retail, 1s. 9d. Trade, 1s. 2d. each.

Nos.		Nos.	
3065.	A Breezy Morning on the Coast of Brittany.	3067.	A Stiff Breeze—Moonlight.
3066.	A Storm off the Coast of Brittany.	3068.	Moonlight on the Sea.

Set 68A—AQUARELLES.Size, 26 $\frac{1}{4}$ by 12 $\frac{1}{4}$ inches. Retail, 3s. 3d. Trade, 2s. 2d. each.

Nos.		No.	
3054.	Solitude—Evening.	3056.	Rocks and Cliffs—Morning.
3055.	Fishing Boats—Sunset.		

Set 69.Size, 14 $\frac{1}{2}$ by 7 $\frac{3}{4}$ inches. Retail, 1s. 6d. Trade, 1s. each.

Nos.		Nos.	
3071.	Asters.	3074.	Forget-me-Nots.
3072.	Pansies in Basket.	3075.	Rose and Bowl.
3073.	Red and White Carnations.	3076.	Purple Pansies and Vase.

Set 70—STUDIES OF DOGS.Size, 36 by 14 $\frac{1}{2}$ inches. Retail, 5s. Trade, 3s. 4d. each.

No.		No.	
3081.	Waiting—Fox-Hound.	3082.	The Faithful Guardian—Newfoundland.

Set 71.Size, 29 $\frac{1}{2}$ by 16 inches. Retail, 4s. Trade, 2s. 8d. each.

No. 3091. Horses' Heads.

Set 72—MARINE AND LANDSCAPE STUDIES.Size, 13 $\frac{1}{4}$ by 6 $\frac{1}{2}$ inches. Retail, 1s. Trade, 8d. each.

Nos. 1 to 24. Scenes on the Coast of Brittany.

VOUGA'S STUDIES

(Continued).

Set 73—LANDSCAPE STUDIES.Size, $14\frac{1}{4}$ by 5 inches. Retail, 11s. 6d. Trade, 7s. 8d. per set.

Nos. 1 to 8. Aquarelles.

Set 74.Size, 14 by $8\frac{1}{2}$ inches. Retail, 1s. 6d. Trade, 1s. each.

Nos. 1 to 4. Chickens.

Set 75—FRUIT STUDIES.Size, $13\frac{1}{4}$ by $6\frac{3}{4}$ inches. Retail, 1s. Trade, 8d. each.

Nos.

1. Apples.
2. Basket of Mandarines.
3. Basket of Cherries.

Nos.

4. Black and White Grapes.
5. Oranges.
6. Strawberries.

Set 76—ROSES.

Size, 18 by 15 inches. Retail, 2s. 6d. Trade, 1s. 8d. each.

Nos.

1. Roses—Maréchal Niel.
2. Roses—Mme. Bérard.

Nos.

3. Roses—Cabus.
4. Roses—Marie van Houten.

Set 79—FRUIT STUDY.Size, $25\frac{1}{4}$ by $17\frac{1}{4}$ inches. Retail, 3s. 6d. Trade, 2s. 4d. each.

No. 1. Peaches.

Set 80—FRUIT STUDIES.Size, $22\frac{1}{2}$ by $15\frac{3}{4}$ inches. Retail, 3s. Trade, 2s. each.

No.

1. Pears, Peaches, and Grapes.

No.

2. Peaches.

Set 81—FRUIT STUDIES.Size, $18\frac{1}{2}$ by $12\frac{1}{2}$ inches. Retail, 2s. 6d. Trade, 1s. 8d. each.

No.

1. Peaches and Grapes.

No.

2. Grapes and Apples.

VOUGA'S STUDIES

(Continued).

Set 82—FRUIT STUDIES.*Size, 13 by 9 inches.* **Retail, 1s. 6d. Trade, 1S. each.**

Nos.		Nos.	
1.	Prune Mirabelle.	3.	Peaches.
2.	Greengages and Plums.	4.	Pear, Plums, and Grapes.

Set 84—DECORATIVE PANELS.*Size, 37 $\frac{3}{4}$ by 14 inches.* **Retail, 4s. 6d. Trade, 3S. each.**

No.		No.	
1.	Sunflowers.	2.	Sunflowers.

Set 84 A.*Size, 41 by 18 $\frac{1}{2}$ inches.* **Retail, 6s. Trade, 4S. each.**

No. 1. Sunflowers.

Set 84 B—SMALL PANELS.*Size, 20 $\frac{1}{2}$ by 7 $\frac{5}{8}$ inches.* **Retail, 1s. 9d. Trade, 1S. 2d. each.**

Nos. 1 and 2. Sunflowers (similar to Set 84 on a reduced scale).

Set 88—STUDIES OF CASTLES.*Size, 16 by 10 $\frac{1}{2}$ inches.* **Retail, 2s. Trade, 1S. 4d. each.**

Nos.		Nos.	
1.	Azay-le-Rideau.	4.	Château de Clisson.
2.	Château de Montbazou.	5.	Château de Guindo.
3.	La Tour Claudine.	6.	Château de Puyoo.

Set 89.*Size, 29 by 20 inches.* **Retail, 5s. Trade, 3S. 4d. each.**

Basket of Poppies.

Set 90—ROSES.*Size, 19 $\frac{1}{2}$ by 15 inches.* **Retail, 2s. 6d. Trade, 1S. 8d. each.**

No.		No.	
1.	Cabus Rose and Shell.	2.	Rose Mme. Bérard, and Shell.

Set 91.*Size, 26 $\frac{1}{2}$ by 12 $\frac{1}{2}$ inches.* **Retail, 3s. Trade, 2S. each.**

No.		No.	
1.	Appleblossoms.	2.	Kingcups.

VOUGA'S STUDIES

(Continued).

Set 92.*Size, 15 by 5½ inches.* Retail, 1s. Trade, 8d. each.

Nos.

1. Anemones.
2. Daisies.
3. Dahlias.

Nos.

4. Anemones.
5. Pansies.
6. Asters.

Set 93.*Size, 15 by 5½ inches.* Retail, 1s. Trade, 8d. each.

Nos.

7. Iris.
8. Daffodils.
9. Pansies.

Nos.

10. Tulips.
11. Poppies.
12. Pansies.

Set 94.*Size, 16½ by 7 inches.* Retail, 1s. 3d. Trade, 10d. each.

Nos. 1 to 4. Pansies.

Set 95.*Size, 16½ by 7 inches.* Retail, 1s. 3d. Trade, 10d. each.

Nos.

1. Yellow Eglantine.
2. Pirette.

Nos.

3. Pinks.
4. Syringa.

Set 96.*Size, 16½ by 7 inches.* Retail, 1s. 3d. Trade, 10d. each.

Nos. 1 to 4. Pansies.

Set 97.*Size, 37½ by 14¼ inches.* Retail, 4s. 6d. Trade, 3s. each.

No.

1. Dahlias.

No.

2. Poppies.

Set 98.*Size, 24½ by 9 inches.* Retail, 2s. 6d. Trade, 1s. 8d. each.

Nos.

1. White Wild Roses.
2. Red and White Poppies.

Nos.

3. Pink and White Poppies.
4. Pink Wild Roses.

VOUGA'S STUDIES

(Continued).

Set 99.*Size, 26 $\frac{3}{4}$ by 9 $\frac{1}{2}$ inches.***Retail, 2s. 6d.****Trade, 1s. 8d. each.**

- | | |
|--|--|
| Nos.
1. Red Poppies and Marguerites.
2. Buttercups and Sage. | Nos.
3. Cornflowers and Marguerites.
4. Marguerites, Clover and Vetch. |
|--|--|

Set 100.*Size, 14 by 6 $\frac{1}{2}$ inches.***Retail, 1s. 3d.****Trade, 10d. each.**

- | | |
|---|--|
| Nos.
1. White Dahlias and foliage.
2. Petunias. | Nos.
3. Yellow Carnations.
4. Cornflowers. |
|---|--|

Set 101.*Size, 14 by 6 $\frac{1}{2}$ inches.***Retail, 1s. 3d.****Trade, 10d. each.**

- | | |
|---|--|
| Nos.
1. Pink and White Poppies.
2. Daisies. | Nos.
3. Nasturtiums.
4. Red and White Poppies. |
|---|--|

Set 102.*Size, 14 by 6 $\frac{1}{2}$ inches.***Retail, 1s. 3d.****Trade, 10d. each.**

- | | |
|--|---|
| Nos.
1. Red Dahlias
2. Petunias. | Nos.
3. Pink Carnations.
4. Clematis. |
|--|---|

Set 103.*Size, 22 $\frac{1}{2}$ by 10 inches.***Retail, 3s. 6d.****Trade, 2s. 4d. each.**

- | | |
|------------------------------------|------------------|
| Nos.
1. Apples.
2. Cherries. | No.
3. Pears. |
|------------------------------------|------------------|

Set 104.*Size, 1 $\frac{1}{2}$ by 7 inches.***Retail, 2s.****Trade, 1s. 4d. each.**

- | | |
|---|--|
| Nos.
1. Pink and Purple Poppies.
2. Easter Lilies.
3. Nasturtiums. | Nos.
4. Yellow Iris.
5. White and Purple Poppies.
6. Daisies. |
|---|--|

Set 105.*Size, 22 $\frac{1}{2}$ by 10 $\frac{1}{2}$ inches.***Retail, 2s. 6d.****Trade, 1s. 8d. each.**

- | | |
|------------------------------------|--------------------------------------|
| No.
1. Purple and White Asters. | No.
2. Christmas Roses and Holly. |
|------------------------------------|--------------------------------------|

VOUGA'S STUDIES

(Continued).

Set 415—LANDSCAPE STUDIES.*Size, 30 by 13 inches. Retail, 3s. Trade, 2S. each.*

Nos.

1. Morning.
2. Moonlight.

No.

2. Evening.

Set 416—LANDSCAPE STUDIES.*Size, 24 $\frac{3}{4}$ by 12 inches. Retail, 3s. Trade, 2S. each.*

Nos.

1. Cows in the Wood.
2. Summer.

No.

3. Autumn.

Set 417—LANDSCAPE STUDIES.*Size, 21 $\frac{1}{4}$ by 7 inches. Retail, 2s. 6d. Trade, 1S. 8d. each.*

Nos. 1 and 2. In the Woods—Spring and Autumn.

Set 418—LANDSCAPE STUDIES.*Size, 27 $\frac{3}{4}$ by 8 $\frac{1}{4}$ inches. Retail, 2s. 6d. Trade, 1S. 8d. each.*

No.

1. Fisher's Hut.

No.

2. The Old Homestead.

Set 419—LANDSCAPE STUDIES.*Size, 10 by 6 inches. Retail, 9d. Trade, 6d. each.*

Six Water Colours. Nos. 1 to 6.

Set 421—LANDSCAPE STUDIES.*Sizes, Nos. 1 and 6, 22 by 14 $\frac{1}{2}$ inches; Nos. 2 to 5, 25 by 9 $\frac{3}{4}$ inches.*

Retail, 6d. Trade, 4d. each.

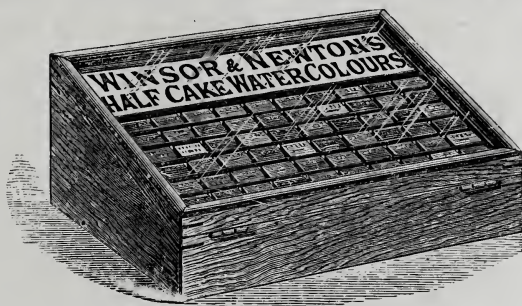
Nos.

1. Owl.
2. Winter Scene.
3. A Country Church.
4. Farm Life.

Nos.

5. In Harbour—Sunset.
6. Fishermen's Huts.
7. Dutch Scene.
8. Storm.

SHOW CASES OF CAKE COLOURS.

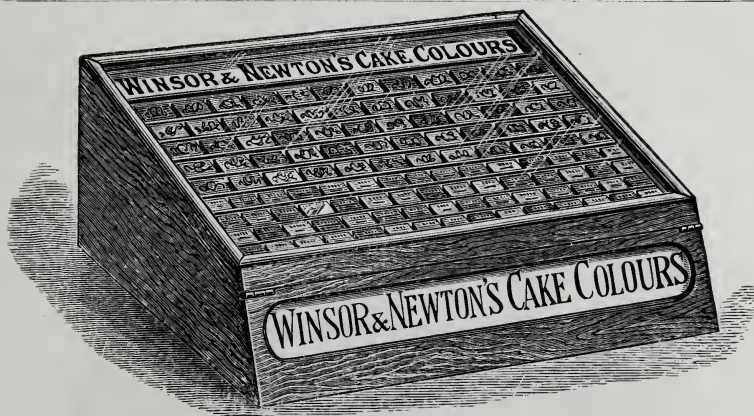


Show Case "A."

Length, 13 inches ; width, 9 inches ; height at back, $5\frac{1}{2}$ inches ; height in front, $3\frac{1}{4}$ inches.

Handsome French Polished Mahogany Case (with Drawer for Stock) fitted on top with a selection of—

60 HALF CAKES OF ASSORTED COLOURS £1 16s. Net.



Show Case "B."

Length, $18\frac{1}{2}$ inches ; width, $12\frac{3}{4}$ inches ; height at back, 7 inches ; height in front, 5 inches.

Handsome French Polished Mahogany Case (with Two Drawers for Stock) fitted on top with a selection of—

60 WHOLE CAKES AND 60 HALF CAKES OF ASSORTED COLOURS £4 16s. Net.

SHOW CASES OF DRAWING PINS.

Show Case, with glass top and twelve divisions, containing the following saleable Drawing Pins:—One gross each of A., B., and No. 1, and half gross each of X., C., J., 2, 2L., 7,

55, 52, and 30	£	s.	d.	Net.
	1	0	0	

Show Case, containing half the above quantities	£	s.	d.	
	0	10	6	„

SHOW CASES OF MOIST COLOURS.

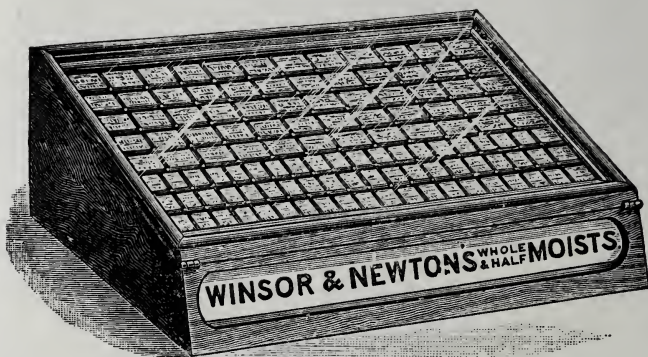


Show Case "C."

Length, 14 inches ; width, 8½ inches ; height at back, 5¼ inches ; height in front, 3 inches

Handsome French Polished Mahogany Case (with Drawer for Stock), fitted on Top with a selection of—

60 HALF PANS OF ASSORTED COLOURS £1 14s. Net.



Show Case "D."

Length, 18½ inches ; width, 12½ inches ; height at back, 7 inches ; height in front, 5 inches.

Handsome French Polished Mahogany Case (with Two Drawers for Stock), fitted on Top with a selection of—

60 WHOLE PANS AND 60 HALF PANS OF ASSORTED COLOURS £4 8s. Net.

SHOW CASE OF OIL COLOURS IN TUBES.



Show Case "E."

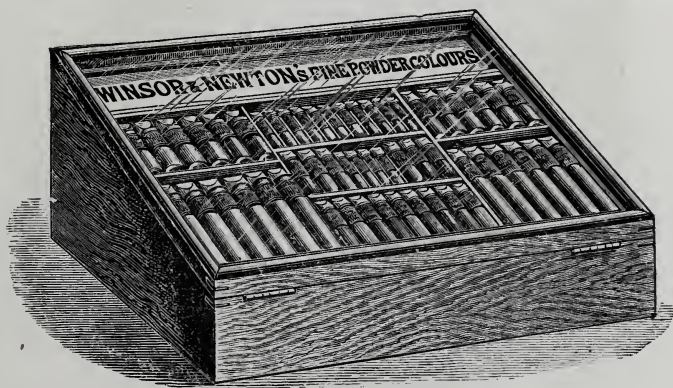
Length, 18 inches ; width, 14½ inches ; height at back, 8½ inches ; height in front, 6 inches

Handsome French Polished Chippendale Mahogany Case, and Moveable White Enamelled Metal Tray (with Three Drawers for Stock), fitted on top with a selection of—

74 ASSORTED OIL COLOURS.. .. . £2 Net.

The cost of filling the three drawers of the Show Case with a saleable Stock of Oil Colours is about £3 5s.

SHOW CASE OF LEVIGATED POWDER COLOURS.

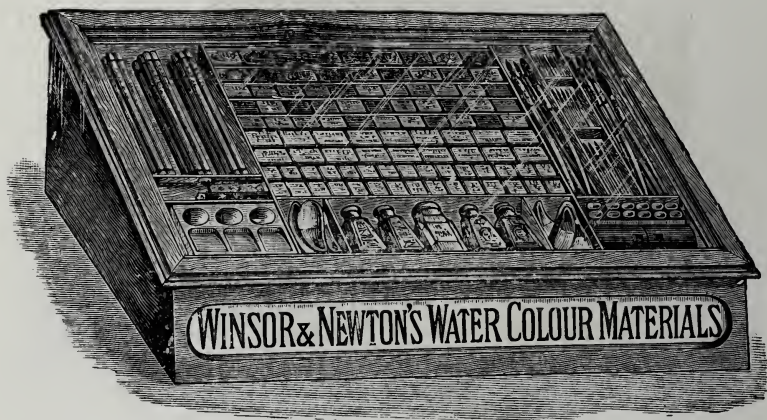


Show Case "F."

Length, 17½ inches ; width, 10¾ inches ; height at back, 7 inches ; height in front, 4 inches.

Handsome French Polished Mahogany Case (with Drawer for Stock), fitted with Fifty-four Sixpenny Glass Bottles of Powder Colours £1 3s. Net.

SHOW CASE OF WATER COLOURS AND MATERIALS.



Show Case "G."

Length, 24 inches ; width, 15½ inches ; height at back, 7 inches ; height in front, 4½ inches.

Handsome French Polished Mahogany Case (with Drawer for Stock),
fitted on top with a useful and saleable assortment of Colours,
Brushes, and Materials for Water Colour painting £5 Net.

SHOW CASE OF ARTISTS' BRUSHES.

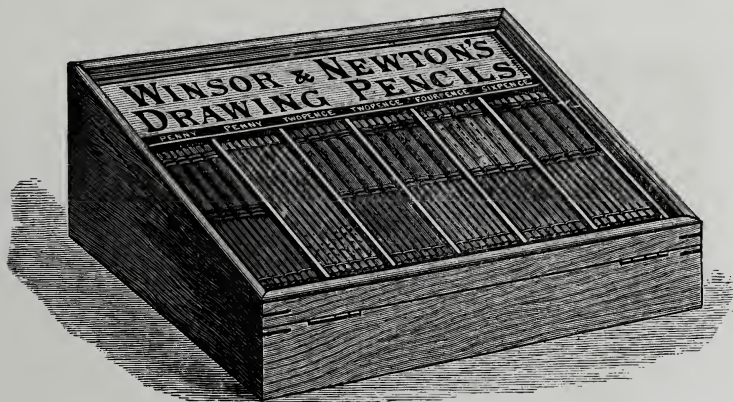


Show Case "H."

Length, 19¾ inches ; width, 18½ inches ; height at back, 8½ inches ; height in front, 4½ inches.

Handsome French Polished Mahogany Case (with Drawer for Stock),
fitted on top with a useful and saleable assortment of Brushes
for Oil and Water Colour Painting £4 12s. Net.

SHOW CASE OF DRAWING PENCILS.



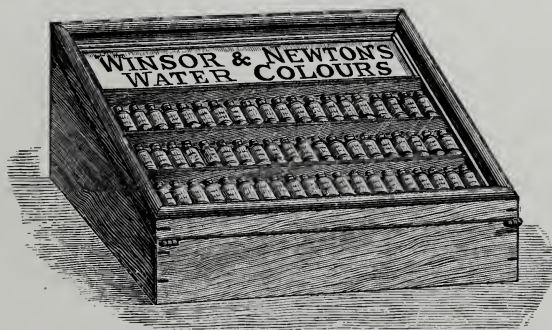
Show Case "M."

Length, 18½ inches ; width, 12 inches ; height at back, 7 inches ; height in front, 3¼ inches.

Handsome French Polished Mahogany Case (with moveable Tray and Drawer for Stock), fitted on top with twelve dozen Drawing Pencils, to sell from one penny to sixpence each ..

£1 4s. Net.

SHOW CASE OF MOIST COLOURS IN TUBES.



Show Case "N."

Length, 15 inches ; width, 10 inches ; height at back, 6½ inches ; height in front, 4 inches.

Handsome French Polished Mahogany Case (with two Drawers for Stock), fitted on top with a selection of—

60 HALF TUBES OF MOIST COLOURS

£1 15s. Net.

SHOW CASE OF WATER COLOURS.



Show Case "O."

Length, 24½ inches ; width, 17 inches ; height at back, 9½ inches ; height in front, 6½ inches.

Handsome French Polished Mahogany Case (with Three Drawers for Stock), fitted on top with the following Water Colours :—

27 Whole Cakes.	44 Half Cakes.
27 „ Pans.	54 „ Pans.
38 „ Tubes.	36 „ Tubes.

£6 10s. Net.

SHOW CASE OF COLOURED BRONZE POWDERS.

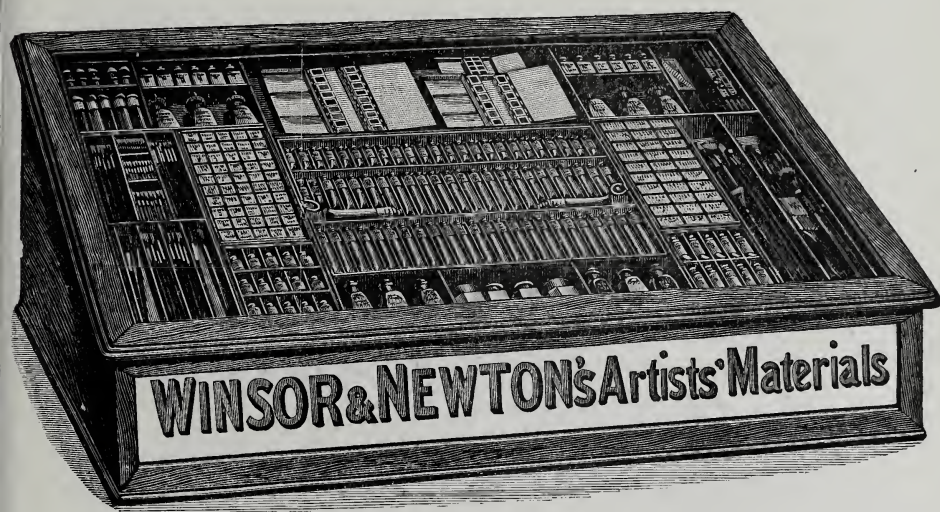
IN SIXPENNY GLASS BOTTLES.

Show Case "O.B."

Length, 17½ inches ; width, 10 inches ; height at back, 6½ inches ; height in front, 3¾ inches.

Handsome French Polished Mahogany Case (with Drawer for Stock), fitted on top with 48 Sixpenny Bottles of Fine Bronze Powders, assorted Colours, and 3 Bottles each of Medium and Spirit

£1 3s. Net.

HANDSOME COUNTER SHOW CASE "C.K."

*Length, 3 feet 4½ inches ; width, 2 feet 3 inches ; height at back, 1 foot 4 inches ;
height in front, 7½ inches.*

Polished Spanish Mahogany Case, Plate-Glass Top, with Six Drawers at back for Stock of Oil Colours in Tubes, Water Colours in Cakes, Pans and Tubes, Bottles of Oils and Varnishes, &c. ; the top fitted with the following Colours :—

30 Whole Pans.

50 Half Pans.

25 Whole and Half Moist Tubes.

74 Oil Tubes.

28 Bottles Water Colour Liquids,
and Mediums,

and a good selection of the most saleable Brushes for Oil and Water Colour Painting, Japanned Tin Boxes of Moist Colours, Bottles of Powder Colours, Drawing Pencils, &c.

The Show Case complete, as illustrated £10 10s. Net.
R

HANDSOME CABINET SHOW CASE “S.K.”

*Length, 3 feet 5 inches ; width, 2 feet 6 inches ; height at back, 4 feet 7 inches ;
height in front, 3 feet 1 inch.*

Polished Spanish Mahogany Case, Plate Glass Top, fitted with Improved Dust-proof Sliding Trays for Drawing Paper; and Drawers divided for stock of Cake Moist and Oil Colours, Water Colour Liquids, Oils and Varnishes, Pencils, Chalks, and Crayons, Brushes for Oil and Water Colour Painting; Fitted and Empty Japanned Tin Moist Colour Boxes, Water Bottles and other requisites.



The above Case fitted on the top with a good selection of saleable
Colours and Materials £18 Net.

HANDSOME CABINET SHOW CASE “K.”

Length, 5 feet ; width, 2 feet 7 inches ; height at back, 5 feet ; height in front, 3 feet 6 inches.

Large Polished Spanish Mahogany Case, Plate-Glass Top, fitted with Improved Dust-Proof Sliding Trays for Drawing Papers ; and Drawers divided for Stock, to contain Cake Colours, Moist Colours, Oil Colours, Water Colour Liquids, Bottles of Oils, Varnishes, &c., Pencils and Chalks, Water Bottles, Brushes for Oil and Water Colour Painting, Empty and Fitted Japanned Tin Moist Colour Boxes, and other requisites.



The above Case fitted on the top with a first-class selection of saleable

Colours and Materials £36 Net.

ILLUSTRATION OF SHOW CASE "L."



(Particulars on next page.)

WINSOR AND NEWTON'S

HANDSOME

EXTRA LARGE CABINET SHOW CASE "L."

ILLUSTRATED ON PREVIOUS PAGE.

*Length, 7 feet 8 inches ; width, 2 feet 7 inches ; height in front, 3 feet 6 inches ;
height at back, 5 feet 2 inches.*

Extra Large Polished Spanish Mahogany Case, Plate-Glass Top, fitted with Improved Dust-Proof Sliding Trays to contain Drawing Papers up to Double Elephant size, and Drawers with suitable divisions for Stock ; the whole forming a very handsome and complete Case, both for Show and the careful keeping of Stock.

The above Case fitted on the top with Whole and Half Cakes,
Whole and Half Pans, Whole and Half Moist Tubes,
Whole and Half Bottles of Water Colours ; Glass Tubes of
Powder Colours, Glass Tubes of Bronzes, Japanned Boxes
of Moist Water Colours ; Tubes of Oil Colours, and a
good selection of Artists' Brushes, including Oil Sables,
Hog Hair Brushes, Badger Softeners, Varnish Brushes,
Water Colour Sables (Brown and Red) in quills and
in Albata Ferrules, Siberian Brushes in quills, and Wash
Brushes ; Indian Inks, Drawing Pencils, &c.

£50 Net.

COUNTER SHOW CASE "T."



Length, 30 inches ; depth, 20 inches ; height at back, 13 inches ; height at front, 9½ inches.

Polished Chippendale Mahogany Case—Plate-Glass Top—with four drawers at back for Stock.

The Top and Front are fitted with the following Colours and Materials :—

48 Half-pans and 24 Half Tubes of Moist Water Colours ; 11 Bottles of Water Colour Liquids ; 30 Tubes of Oil Colours ; 12 Bottles of Oils and Varnishes ; 1 Pupil's Box, fitted ; and a good selection of Sable, Hog Hair, and Siberian Hair Brushes for Oil and Water Colour Painting ; Drawing Pencils and Palette Knives ; and Pattern Books of Drawing Papers, Mounting Boards, &c.

The Show Case complete with the above Fittings £7 Net.

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STAMFORD STREET AND CHARING CROSS.

TRADE MARK



Arx probat artificem.